

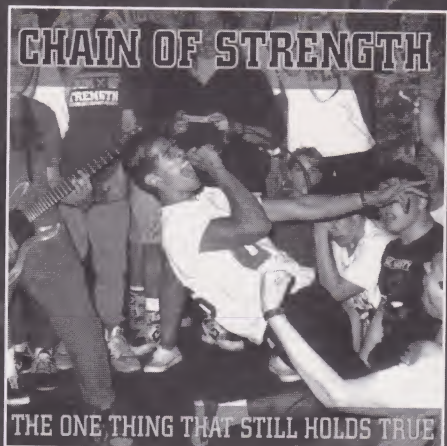
RATIONAL INQUIRER

Issue 6

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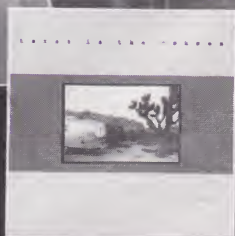


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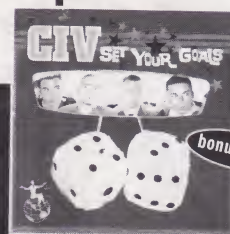
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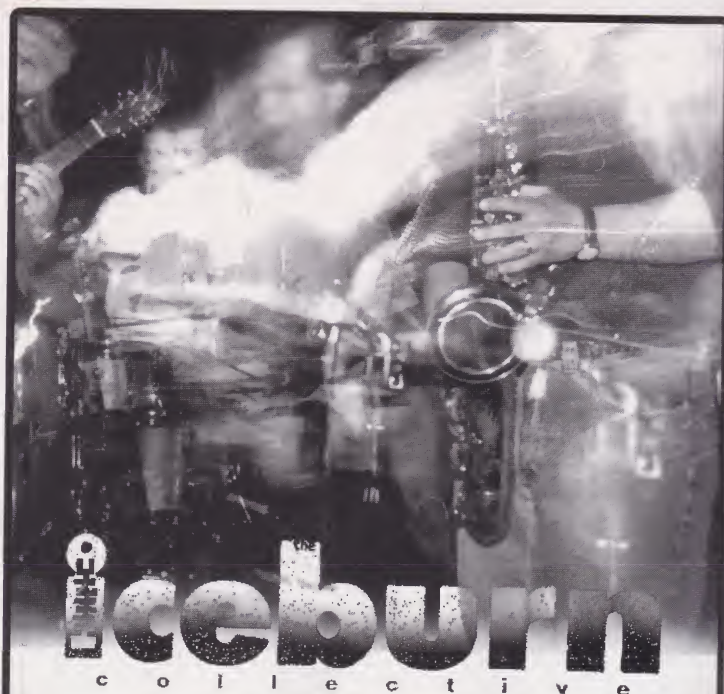
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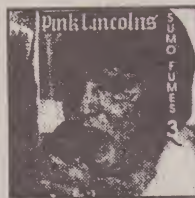
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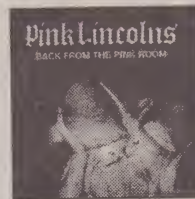
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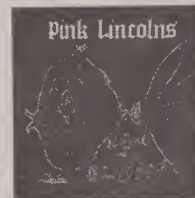
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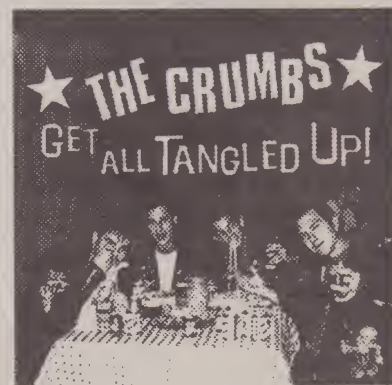
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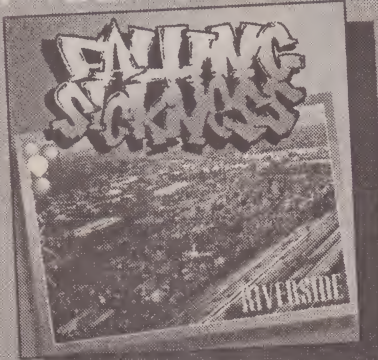
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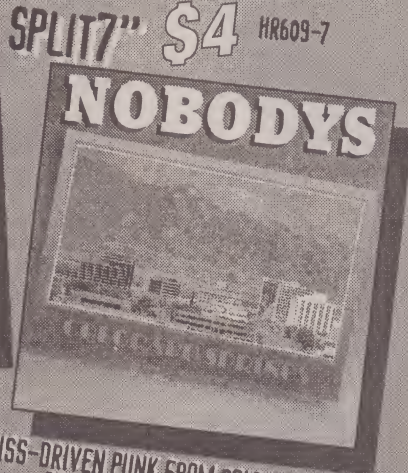


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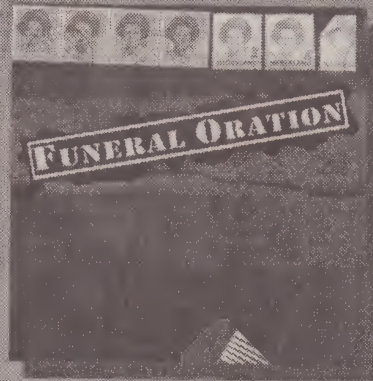
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all artwork unless noted otherwise

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Casey Moore, Chuck Loose, Steve Papp, Gecko
(for the headers for the letter section and the
columns)

Special Thanks

Hazel, Stiff @ Stiff Pole Records (we really
appreciate everything you've done for us), Tim
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the advertisers for the outpouring of support

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1000 Flowers, Ubiquity, Rhetoric, Tower Records
and Magazines, Engine Mailorder, A.P.M.C.
(BP6, 75462 Paris cedex, France), Lost and
Found, We Bite Europe and a ton of neurotic
individuuls with too much time on their hands
Righting that which was wrong!

Apologies to Sigrun Shoeber who should've been
cited as interviewer for both The Levellers and
Alissa. Also to Bob Suren who should take credit
for some of the Meatmen pix.

RATIONAL INQUIRER

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Please make checks out to Matthias Kopfer, not RI!

Welcome to our 6th issue. We'll keep this short this time as we're pressed with space. This issue was sold with either a flexi disc or a 7" record. We had 1500 of each. We also gave away close to 4 thousand in Florida for free (150 issues with 7" and 150 with flexis went to Germany). The free issues, however, didn't include the free music. If you want to get the music, you must order by mailorder and specify which you want (7" has The Crumbs, AAA, Gotohells, and Pink Lincolns - the flexi has The Nobodys and Falling Sickness). The numbers are limited! Hopefully this new issue marks a trend as to the direction we're heading. The content, we believe, is by far the best. It has the most variety and the best layouts yet. More people are getting involved, and Rational Inquirer is growing to be the national fanzine we envisioned several years ago. I hope you enjoy this, and maybe you'll feel tempted to write a letter or take out one of our free classifieds. Now turn the page already! Don't be surprised if we have a CD real soon. By the way, this is the last issue free everywhere in FL. This baby will only be free in the greater South Florida region (Ft Lauderdale, Miami, etc). Ask your record stores to begin ordering it from one of our distributors!

On a personal note: I will be traveling to Europe in the summer with my wife. Anyone who can provide me with a floor, please write. I'm specially interested in Italy, France, and Switzerland. We'll cook you the best Latin food you've ever tasted. Promise!

RATIONAL INQUIRER

ISSUE NUMBER 6

give me **THE INSIDE STUFF**

INTERVIEWS

Peter & The Test Tube Babies	25
Sepultura	31
Citizen Fish	34
Grinch	41
Propagandhi	45
Into The Abyss	49
Mindwar	55
Less Than Jake	58
Christian Death	67
Mr T Experience	70
Headcleaner	79
Evan Jacobs	84

SPECIAL FEATURES

The Plasmatics Part II	18
DIY Silkscreening	38
Auktyon on Tour	64
Argentine Scene Report	76
DIY Record Pressing	83

REGULAR FEATURES

Letters	8
Columns	11
Internet	87
Zine Reviews	89
Record Reviews	95

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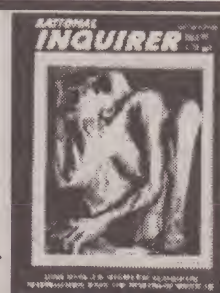
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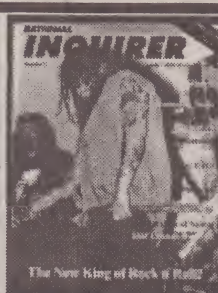
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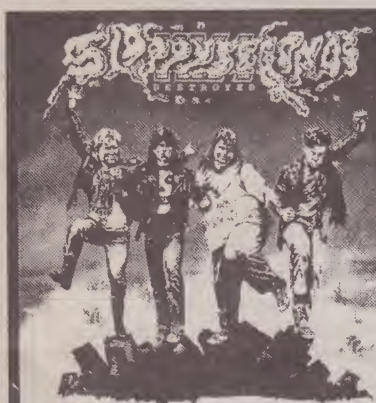
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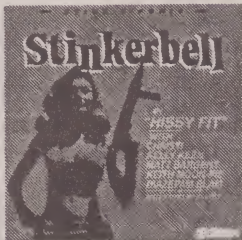


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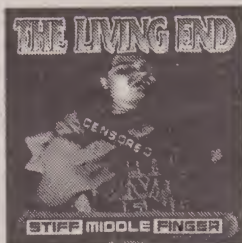
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GRAFFIX



To the people of the Rational Inquirer,

Just read a copy of RI #5 and just wanted to tell you it's a great zine and please keep it up in '96. But I'd like to clarify something that appeared in the Antiseen interview.

The question was, and I quote, "Understanding that Raleigh and Charlotte aren't neighbors, how does it feel hearing COC on the radio?" As you know, Jeff Clayton answered that he was not jealous or bitter. And that he was happy for them. I've talked with Jeff a few times and just recently video interviewed him. He's a class act. Quite the opposite of COC, and I'll explain why.

On Jan 19th, Antiseen played a club here, the C a - boose, in our area (Raleigh, NC). It was a great show, as always. Antiseen got their promised guarantee, the two opening bands got paid good, and the club didn't lose any money. The door charge was \$5 and the turnout was good, but could have been better.

Sometime early last year, COC played another local club. They packed the place, with a door charge of \$14 a head. One of the opening bands did not get paid. COC didn't take the stage until the club was filled to capacity. I was not there to witness this event (?). My info comes from others in attendance. In my opinion, they fled their local hometown crowd (metalheads, the only ones who care and can afford it).

That's the difference between the two bands. Antiseen are a Southern Fried Punk Rock and roll band, who haven't strayed far from their roots. COC are a bunch of heavy metal rock stars. They lost all respect from the punk / hardcore underground scene many years ago when they embraced crossover-metal. Now they play whatever MTV flavor of the metal man.

One final musical note: Any bands reading this and are planning to tour the Southeast in '96, the people in the Raleigh underground music scene would welcome you to play in our area. That's if you like playing a decent club, get paid, play for a crowd of fun, freaky people, make new friends, maybe even get fed and have a place to sleep. If you like that, then give a call to Andy Video (919) 833-6520 or write to me: John / 206 Prospect Ave / Raleigh, NC 27603. We'll also be in the Book Your Own Fuckin' Life #5.

PS: If you don't like that, then there's still plenty of metal head clubs or college rock venues and big time promo companies that only charge a small fee.

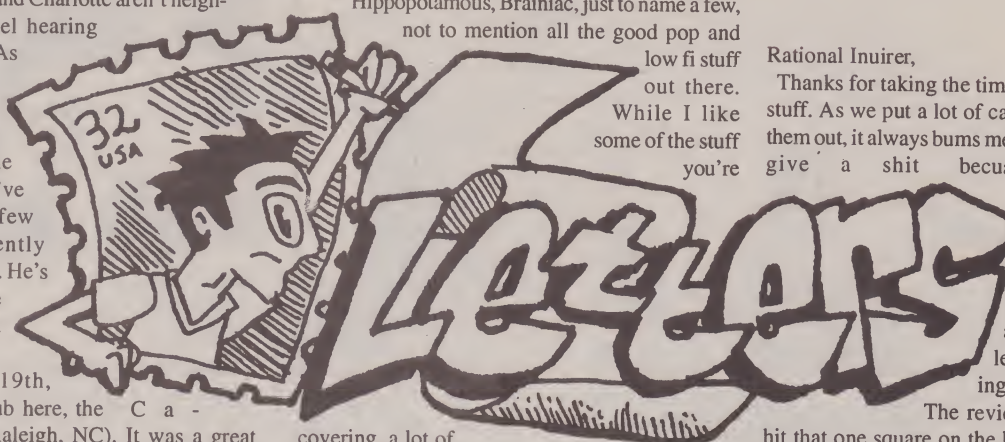
Dear Nelson and Kenny,

Just picked up your mag at a record shop in Keywest. I'm down here with the parental units for vacation. It sucks here. Too touristic. Anyway, I'm reading your mag and all it seems to cover is old school hardcore and punk. Kind of like max

rock n roll. How come you don't cover any indie rock. Granted there's a lot of shit out there. There's great stuff too. Check out NYC's Jonathan Fire Eater, Speedball Baby, Railroad Jerk, any John Sorn project, The Chimpanzees, John Spencer, Boss Hog, Karen Black, Chavez, Five Finger Satellite, Shellac, Hippopotamous, Brainiac, just to name a few, not to mention all the good pop and

low fi stuff out there.

While I like some of the stuff you're



covering, a lot of it just seems rehearsed. Like a zine from 10 years ago. There's always good, new, outrageous shit going down. I live next to NYC, maybe I get more exposure. Or maybe you just like the stuff you're writing about. For me, hardcore is dead. There is way more interesting and fresh and punk stuff happening.

Later. Jonathan LeVine.

516 Jersey AVE. 2

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PS: You should do an article on Mike Diana or some other interesting artist

Dear Jonathan,

Why the hell would you possibly think you would have more exposure than us. We live in Miami, not some fucking village. And by the way, the reason we cover what we cover is precisely because we like it. Zine stems from FANzine, not MAGazine. We are fans of what we cover, not music journalists. As far as indie rock goes....With the major label signing of most of those bands, the term seems like an oxy moron to me. They have enough mainstream media coverage to warrant coverage by a shit zine like ourselves. We try to promote 1) what we like, and 2) what isn't covered by mainstream media. We're not trying to start a music revolution. If punk rock is a rehash (what music isn't to one degree or another), then I'm retro. I like punk rock. If you want to cover your much "evolved" musical tastes and fads, start your own zine. We never claimed to be anything but a punk zine. If you don't like it, put it down. That's what shopping mall bookstores and newsstands are for. By the way, I was up in New York recently and can't say that I envy you much. We've got The Everglades, The Keys, the ocean, alligators in our back yards, and trees. You've got cars, malls, dirt, and bars - a hell of a lot of music mind you, but I'll stay closer to nature.

As far as Mike Diana goes...I don't think he's a particularly good artist. His technique is mediocre at best coupled with childish shock tactics. Doesn't do much for me. As far as interviewing artists, check out the interview with Evan Jacobs.

His palate is the movie screen. We'll be using more artists as the issues start rolling under our belt. Thanks for the letter.

Nelson

Rational Inquirer,

Thanks for taking the time to properly review our stuff. As we put a lot of care and time into putting them out, it always bums me out when fanzines don't give a shit because it isn't the month's pop punk or moshcore rubberstamp flavor. I especially liked the line "one thing you do know when you pink up a Grand Theft Audio release, is that you're picking up a piece of history."

The reviewer, Kenneth Sardina,

hit that one square on the head as I think it's very important to give someone a full overview when doing an older band especially. Of course urine soaked shit heaps like Lost N Found care nothing about this, they're only into money and ripping off bands. There's a bunch of knives waiting for them in America! Also about the reputation of Musical Tragedies, well I guess they see fit to work closely with conman scum like Poshboy. When Das Klown tried to find out how many of their CDs were pressed by Musical Tragedies (Poshboy Europe), they couldn't get an answer and Poshboy wasn't talking either. They got ripped off big time. Oh well. Pretty typical "industry shit" I guess. Anyhow. Thanks n take care and enjoy the current batch.

Brian

GTA Head Lunkhead

Hi guys and gals at RI,

I am a loyal Florida reader who is ordering #6 ahead of time to get my grubby little hands on that 7" that you speak of. (It better be good)

Anyway, I love your zine. It's really cool because I'm really close to the scene in S. Florida and it's nice to read interviews with bands that I'm friends with (i.e. AAA, The Crumbs, etc). And it's nice to see somebody finally giving our local talent some publicity and the recognition they deserve. I just moved to Gainesville about 2 weeks ago from Ft. Lauderdale, so naturally I'm still aware of the scene, and how I took it for granted until I moved to straight - edge - vegan - poseur land. Anyway, to make a long story short, keep up the good work and give Chuck Loose a column or something. He is probably the coolest friend I have and he will always be the king of Ft. Lauderdale.

Well, talk to you later.

Adriana Fazio

Dear Adriana,

Thanks for the kind words and you might want to check out the King's article in this issue. Enjoy.

Nelson

This is Agenda Zero's Manifesto of Resistance concerning the incarceration of Christopher Lee Plummer.

Chris Plummer is currently in prison in the state of Texas for a multitude of crimes, but his main offense was his anarchist activities around the US and Europe. Those of you that know Chris also know of his dedication to the anarchist movement and his love for the people. Chris is in desperate need of your support; held captive by a fascist state that continually attempts to stop his activities inside the prison walls and on several occasions he has been placed in solitary for his efforts. So please, if you can assist him in his struggles DO SO!!!

Here is a list of Chris' current projects:

1. Establish an anarchist / punk / diverse lending library for education and entertainment.
2. To complete a manuscript in progress. The topic is "Squatting in Amerikkka vs. Europe."
3. Start the writing of his life story.
4. Start an active campaign to unite imprisoned anarchists with those of you on the outside.

As of now donations are needed: books, zines, literature, etc... (sent directly from publisher / book store). Cash donations should be sent to Agenda Zero (cash is for buying Chris a type writer). Chris also welcomes letters from individuals (pictures, poems, encouragement, etc...).

We plead you to do what you can... Thank you.

Refuse - resist - exist

Contact Christopher Lee Plummer, T.D.C. #677345, Central Unit, 1 Circle Dr., Sugarland, TX USA 77478 or Agenda Zero 10881 Richmond #702 Houston TX USA 77042

Nelson

As I walk out to my mailbox expecting nothing more than a VISA card application, my eyes meet a manila envelope from Florida. Yes, that's right, the most recent issue of Rational Inquirer. I tear the envelope to shreds and in my hands rests my own copy of Rational Inquirer. Wow, I thought. It's just jammed packed with lotsa info, humorous columns, reviews, and a few interviews. The only comment I have that is somewhat negative is that a few interviews were kind of long and slow. However, the pictures made up for the slow interviews. Nonetheless, your efforts were greatly appreciated. Especially for loner fucks, like myself who lack friends (except for their "pen pals" and issues of Rational Inquirer.

Auf Wiedersehen
Sara

Nelson and Rational Inquirer,

I have a pretty definite opinion about immigration which, like everyone's opinion, is due to my experience. My father came here from Colombia after some personal difficulties with the government. If he weren't allowed to come I wouldn't be here. Neither would any of my cousins or aunts and uncles be appreciating the benefits America has over most of the civilized world. But, of course, unless you're a native American, none of you would be here. I don't think too many of you have roots here that go back to the folks that came over here a

few hundred years ago. My point here is that if your family, however many generations ago - was allowed to come to America, then so should any of these Cubans or Haitians or whatever other ethnic group that we Floridians have chosen to resent.

I appreciate Nelson's intelligent approach to this issue and I believe that many of his points are valid. People expect too much leniency from our immigration laws. Why let thousands of people enter and stay in this country who have no job skills and no interest in even learning the language? And why is it that some people who really have something to offer are denied the option of citizenship? My assistant editor Mike has a friend who can't get a legitimate job because of her citizenship status. My associate editor in England doesn't want to be there but laws have made things difficult for him here even though he has a degree in business.

I won't claim to know the logistics of the immigration laws, I just know from my own experience that those laws aren't doing what they are supposed to do. Which is allowing people who want to build a better life for themselves the opportunity to do so, while at the same time holding all incoming people to account. Your presence here should be a blessing, not a blight. The standards for that should have no basis on nationality but on things like employability, willingness to learn, criminal records, etc.

Also, as I think Nelson pointed out, immigrating aliens should not be allowed to focus on specific regions, they should be expected to spread out so population overflow doesn't bring about the negative effects we're seeing in Dade, like crime, homelessness and unemployment.

While it's true that there are some bad apples that expect to be catered to once they gain access to our land, many strive to be demonstrative of what THEY THINK is the true American spirit: freedom and the chance to build the kind of life they want. Now I know there are a lot of punks out there huffing under their breath and laughing at the American concept of "freedom and the opportunity to build the life you want." But most of you haven't lived on the other side of the fence in countries like Columbia and Cuba and third world nations around the world. The closest most of us have come to war is desert storm on CNN. Some people in third world countries might consider a minimum wage job in McDonalds and low income housing in Dade to be a found paradise. Here is where the American spirit lies: in people that can appreciate it.

I don't want to slag on intelligent people who not only criticize America's ills but try to find and put into action methods of remedying these faults. That's why I've always felt so close to the punk mentality. Because more than anybody else in "Generation X" you are preoccupied with just that...Most of you. Some of you just bitch and spew senseless banter but do and say nothing constructive. While others swing their meaty fists around in the pit and then have a hearty laugh with their IQ-lower-than-room-temperature friends about the look on his face as he went crashing to the floor. You guys can go have a cyanide cocktail, my treat. Intelligence and perspective will remain supreme.

Daniel Valencia / PO Box 1289 / Lake Worth, FL

33460

Hey Rational type people,

This letter isn't directed to anybody in particular ... at least for the moment. I've been very quiet the past few issues, but I decided that the time has come to reply to some comments made by certain individuals regarding myself, my band and my past. I'm not going to talk for Fausto or anyone else in my band. This is just about what was said about me.

First of all ... to the punkers: It's come to the point that your music is about as rebellious and threatening as a wet paper towel. As far as most of the music I hear these days I'd rather be gargling Drano than listening to that shit you poseurs consider punk. A muffled dog fart is more punk than what most of these bands play. Honestly, how many bands do we truly need that are kissing Ben Weasel's ass or that sound like NOFX ... oooh, now THAT'S a band that is the true epitome of punk rock.

Now that I gotten that off my chest we come to my fiend Chuck Loose. Hey Chuck, what's this about me being a dreadlocked Jane's Addiction imitation??? Yeah, I had dreadlocks, but at least I didn't look like a half - assed version of Darby Crash with girth. And as far as that band that I played drums in ... everyone knew I hated Nick and I bailed at the first chance I got.

Tell me, what exactly IS your problem with my band??? Just because we play clubs that have good P.A.s no one should like us?? I like The Crumbs and I have never a bad word to say about your band. This scene is far too small to start arguments for no reason at all. And as far as you and me go Chuck ... we'll talk shit about each other in this magazine and then I'll see you and it'll be like the coyote and the sheepdog punching out from work in those cartoons. That's too fuckin' weird. And as far as me being in a drug addled band maybe you kids should do a little more ... your music might get a little better. And this thing about our band being too ambitious for having Bob Slade as a manager ... FUCK YOU!!! He books our fucking shows because none of us have the time to do it. Babysit, my ass. He's never taken one dime from us unless we've given it to him.

I'm gonna make this letter nice and short because it's probably the last one I'll ever write cuz I hate being a music critic and I hate writing letters but I'm sure that I'll hear a reply from you Chuck. Sincerely, Rober (LOAD) Johnston

Please keep those letters rolling in. I'm noticing a trend towards the opening of lines of communication via the Rational Inquirer and we sincerely hope it continues. If you have something to comment about or if something we said pissed you off, let us know about it. Whatever you do, however, don't stop writing!

Remember, computer geeks can reach us on line at rational@gil.net. Snail mailers can reach us at 2050 W 56 ST, STE 32-221, Hialeah FL 33016

COLUMNS

You may notice a few differences this time around with the columns. There are several different names, as well as a few missing from before. Some have been given their termination notices, while others are being tried out. I guess the first time is the hardest, so we'll give them two or three opportunities to prove themselves. We've settled with at least three permanent writers and are trying out the rest. We need your input in this area still. If you feel you can do a better job, write in and offer your help. Also, please help us in deciding who we should keep or who we should axe. We're looking for diversity. And remember, the opinions expressed by our writers do not necessarily reflect those of the magazine. In other words, if you don't like a column, write your own!



Before we officially start this column, I'd like to pause for the cause and take a minute to mourn the official death of metal here in New York City. Three of the early-nineties hot spots, the Pit Stop, Scrap Bar & Alcatraz have either closed or changed their look. 50% of my female friends who have lived in Manhattan for the past 5 years used to be metal. Not just metal either—CHEESE METAL! I mean, my own girlfriend used to work at Hit Parader, for Christ's sake!!! Anyway, I found some Skid Row, Poison and Warrant CDs over at my now indie/hipster friend Roswitha's house. I, of course, stole them and brought 'em to work to amuse myself on Friday afternoons when the whole office is feeling a little giddy anyway. Now my fuct t-shirt, baggy-jeans wearing intern thinks I used to be a complete cheese-rocker too. In her defense, I haven't done much to discourage this notion. And why should I? I mean, in all honesty, I could see a Slaughter show being pretty fun—explosions, chicks with big hair wearing white leather, guys with big hair wearing white leather. Another co-worker even gave me a MONSTERS OF ROCK t-shirt, which I now sport on a weekly basis, thereby increasing the confusion. Now you Miami types I'm sure have plenty of headbangers to go around, so why don't you ship a few up our way. WE NEED AMUSEMENT.TOO, DAMNIT!

After re-reading my column last issue, I worried that some people might construe that I was on some anti-dancing at shows crusade. My friends, nothing could be farther from the truth. I love dancing. Hell, I won the freeze dance with Lely Constantinople at a 6th grade birthday party, and then AGAIN (this time with Victoria Campbell) at the prestigious Shippens' Dance School. No, I never really attempted "breakin" or "pop-rockin," but i could do a mean moonwalk on demand and on command in grade seven.

Well, what have I learned from 1995? I learned that starting a record label was a quick and easy way to lose a lot of money. I learned that a water pistol can be an effective means of silencing a feline at six in the morning. And I also learned to respect the hell out of vegetarians. I went from Thanksgiving to 1996 without eating meat, and it absolutely SUCKED! Granted I have a really pathetic diet, so not eating meat led me to really lame cuisines like Kraft Mac & Cheese and Mama Celeste Pizza. (Tofu is not my middle name.) Anyway, I did it, but it was a hell of a lot harder than I thought. I also learned to somewhat expand my diet and stuff. I EVEN ATE MY VERY FIRST VEGGIE BURGER! Oooh, what social daring!

I know 1996 is still a newborn and all, but the **Bouncing Souls** chanting "Oi! Oi! Oi! Oi!" on their new album has to be one of the funniest thing I've heard all year. Look, I have nothing against these guys, but 4 years ago they could've passed for the Red Hot Chili Peppers and now they're the second coming of the Blitz? I don't think so. Hey, at least they guaranteed themselves a good review in MRR, right?

Okay, so by this point it's starting to dawn on you that this column is about nothing in particular. WHO THE FUCK DOES HE THINK HE IS, SEINFELD?!? I can already picture Nelson & Kenny's opening diatribe—"We know that some of the columns in this issue are, sad to say, not very good, and for that, we apologize." Alright, guys, THE GIG IS UP! Let's put an end to this charade. I can take a hint. It's not my fault I'm stupid enough to live in New York and am now all jaded and can only write about things which annoy or cause me particular amusement. Wait a minute, I guess that is my fault. Oh well, I'm a New Yorker, damnit, it's my DUTY to cop an attitude. I'm just not very good at it, that's all.

Well, I've got news for you—I AM going to ramble on aimlessly about something, so you've been properly warned. There's always been a huge dislike for sports among the punk community. And it's not difficult to figure out why. A lot of us got into the scenes we are in today because we were picked on, ridiculed, or shunned by the popular/mainstream sect while growing up, a sect which in high school was for the most part in school dominated and dictated by athletes. A lot of us were forced to find our own niche, and part of the common bond was a distaste and distrust for the people

who had not accepted us in the first place. However, instead of "if you can't beat 'em, join 'em," it became a case of "if you can't beat 'em, fuck 'em!" This was a positive reaction, as a sense of community and strength grew out of this. A lot of us began to believe that not only were we actually worth something, but we, in fact, were better.

As a kid, I religiously followed sports. I collected cards, memorized stats, and would on every opportunity watch and cheer my favorite teams—the Washington Redskins and Los Angeles Dodgers. As I slipped into my high school years, however, you couldn't catch me 10 feet from a sports section. "FUCK JOCKS!" They thought I looked like a freak with my bleached hair, and didn't hesitate to let me know about it. Why should I worship their idols? The only reason the entire football team probably didn't beat me up is that they all wanted to fuck my sister. The scars ran deep. It wasn't until I went away to college at Sarah Lawrence (a 75% female school, mind you) that the healing process began and I could once again admit to enjoying sports. With the exception of one time this fall when I was on the road with Tub (NYC's most godlike band), I haven't missed a Redskins game in four years, which is no easy task considering I live in NY and have to pay \$10 to get into scuzzy sports bars and hang out with guys with bad moustaches.

There's also a greater issue at stake here. Sports are wildly embraced by society-at-large, and part of punk culture is rejecting just that. We see people at sporting events as the same people we've been fighting against for years. But while that may seem like reason enough, the same people that are now buying Rancid albums and seeing Pulp Fiction are those same people as well. We hear stories all the time about athletes abusing women and doing drugs. Hey, I know more musicians here in NYC alone who are on smack, and do fucked-up shit all the time. And the amount of idiots and meatheads you run into at any punk show is equally disheartening. THAT DOESN'T MEAN I STOP LISTENING TO MUSIC! If you compare the amount of idiots associated with sports and music, it would be a pretty even score. Does that mean I automatically reject either? Of course not, silly rabbit. Trix are for kids!

When I was a ten year old kid, I went to a World Series game at Yankee Stadium. Some guy saw me with my Dodgers hat on, came up to me, yelled

"Dodgers suck, kid!" and poured his beer over my head. This guy, to me, symbolizes everything that's bad about sports. But is he any worse than people who lock arms at the back of a club and steamroll towards the stage with the purpose of knocking down and potentially injuring everyone in their path? (See: "Wall Of Death" in RI#5.) You tell me. But hey, what the hell do I know, you all have to deal with Luther Campbell and the squeaky-clean Miami Hurricanes. That would probably drive me coo-coo for Coco-Puffs too. What this all means and why I wrote it is beyond me. Maybe I just wanted to tell Kevin Seconds, who wrote "I Hate Sports," that sports ain't half as lame as him reuniting his band to try and cash in on the punk revival. Dude, you are hardcore.

A PUBLIC PLEA: Well, by this point, it's easy to ascertain that I'm a geek, but allow me to enlighten you to a new wrinkle—I'm worse than a geek, I'm a Star Wars geek!!! And, as a Star Wars geek, I have a little dilemma. You see, my mother recently threw away all of my old Star Wars gear. She ditched all my figures, the Death Star, Yoda Playset, Tie-fighters, X-wings, Land Speeder, you name it. SHE EVEN TOSSED THE MILENIUM FALCON which I paid for myself with some money I won at a shady Bingo contest. Now I can't say I blame my mother much. After all, one would think that a normal, socially-adept 24 year old would be beyond playing with Kenner action figures. THINK AGAIN! Anyway, this is my public plea that if anyone has any old Star Wars stuff (especially Boba Fett, my almighty master) they want to get off their hands, I would warmly welcome any such offerings. I don't really have much money (remember, I live New York), but I'll be your pal! You can e-mail me care of Double Deuce Records at DeuceNYC@aol.com (this address also works splendidly for hate mail!). May the force be with you.



First the Soviet Union collapsed. Then it was East Germany. The remaining Eastern block countries followed suit shortly thereafter. Communism had seen its prime and was on a rapid downward spiral. Cuba remains as one of the few staunch examples of Communism in the world today - and Maximum Rock n Roll, that is. These two shining examples should be proof that this antiquated system, in its original form, does not work.

This isn't to say that modern, socialist economies can't work. Italy is proof to the contrary. But the

fist pounding, bearded, conservative leaders still clinging to power, dressed in their militia uniforms must go. Go or change. The alternative is too alluring. It's not that people are choosing greed over "just getting by." These people are choosing food over hunger. The same holds true for the punk scene. It's not like bands are lured away from the punk network (indie labels and fanzines) because of greed, but rather out of survival.

Our own pillar of conservatism, Maximum Rocknroll, has lost several of its most staunch members to major label-stardom. Jawbreaker and Green Day, both advocates of Vladimir Yohannon, heeded to pressure of financial stability. Once the pride of Maximumrocknrollville, they have now turned into its shame. They became defectors.

Granted, a lot of bands do sign with majors because of greed and aspirations of fame and rock stardom. The aforementioned may be among them. Most bands end up signing with bigger labels because they aspire to live off of what they love. It is not until the punk scene and community evolves away from the glamourizing of poverty that we will be able to keep bands from signing major label contracts. We need to be able to compete with majors at their own game. The only way to do this is by being smarter than they. Rancid, despite a million press releases to the contrary in which they claim that it was because of "family", stayed with Epitaph because that is where they believed they'd make the most money. Had Rancid signed with a major, they surely would have flopped. The risk was too great.

Our modern, western society has de-evolved to the point where hobbies are almost impossible. Very few people can afford to keep a band full time as a hobby. We're all too busy paying our bills to be able to leave our jobs to go on tour. Punk bands are now starting to look towards the possibilities of making a living at what they love to do. They're seeing that it's a viable option. The only way bands can do that is through sales. Furthermore, it's almost impossible to make any money having three bands play \$5 shows. Making money shouldn't be viewed as an evil. It's a fuckin' fact of life. \$5 shows are virtually unfeasible. Independent labels should be able to afford bands a decent living.

With punk becoming big business now, the new trend is for mainstream media channels to cover what was once considered a freak show. The other day I picked up a copy of the New Times (Miami's equivalent to The Village Voice) and saw an article on MTX. At first it made me happy that MTX were starting to get the attention I felt they deserved. Then it pissed me off because we were doing an interview with them as well. Then it just got me to think. What happens when the mainstream media outlets begin to cover what punk fanzines have been covering for fifteen years? The media is not covering punk rock as a counterculture, but rather as the newest musical fad. They're attempting to keep up with the times. The people writing the articles about the Offspring are the ones that would hurl rocks our way when we'd walk down the streets. They're the ones that would yell things at us from their BMWs. Now they're the ones trying

to "stay with the times." They're just covering a musical trend.

Initially it bothered me that MTX would give interviews to corporate outlets. This seemed to totally undermine the work of fanzines. After all, if people can read interviews with MTX or GG Allin in Spin, why would they want to pick up a zine? Then, it just got me to think. Why should they not chose to have exposure where the greatest amount of people would learn of them? They're on an indie and trying to make a living, trying to do what they love without having to work at something they hate. Exposure can mean a decent living. It can mean health insurance. It can mean the stability that the independent outlets often cannot provide. If I cannot provide them with the necessary exposure to provide them a means to sustain themselves, then they *should* look to other options. Let's face it, no one gives a shit about ethics. Ethics don't pay the rent. It's easy being ethical, like Fugazi, when you sell 300,000 records.

Maybe Wattie's cry of punk's not dead is no longer valid. Maybe, in fact, punk as we knew it died. I suppose this all depends on one's definition of punk. Punk rock is no longer underground. It has turned into a musical fad - having its own uniform and behavioral patterns. For good or bad, this can be attributed to the success of Green Day and the Offspring, and to an even greater degree to the whoring of Rancid. The market has now opened up to the point of allowing something that we considered to be socially inept, the possibility of success. This changes everything. Dollar signs begin to ring in the back of everyone's mind. The care-less freedom once found in punk rock becomes contrived. All bands, no matter how much they deny it, are affected. The options are but two. We either adapt to the situation accordingly, or we develop something else and let them have punk rock until they drive it six feet under. Option B is the easiest one.

However, option A requires some thought. Green Day, by making punk accessible to everyone, has created a dilemma for the retail market, as well as for fanzines. Punk was once to the retail indie record store what pornography is to the indie video retailer. Punk rock was something that could only be found in select stores. People had to shop indie to find punk rock. Now, with punk in the mainstream, stores such as Block Buster and Best Buy stack up on the latest, what was once shunned by them. Records are no longer records, they're units. Huge retailers can easily underprice indies and force them out of business, creating a monopoly of giants. Unfortunately, these consequences are of little interest to the bands seeing the possibility of big bucks. Due to my ignorance of the retail industry, I shall only tackle the options that I, as a zine, have.

I could sit and whine all day about the fact that groups that I wanted to interview are going to be turning to larger papers for exposure, but it will not get me anything. Instead, I should think of how I'm going to compete with these larger outlets. In a sense, Epitaph Records is a perfect example of an indie that fought the majors and won. Sure, they had to compromise in certain things, but they're

still doing it almost 100% their way. They still advertise in almost every single fanzine out there even though they really don't need to. It is because of their bands, as well as bands such as Green Day, that bands such as MTX and River Weasel can tour extensively and draw large enough crowds to afford a living. They've opened many doors that were once not even known to exist.

Granted, having an interview in New Times will expose a lot of new faces to punk bands; however, the bulk of their readership will not be open enough to give a new, "unknown" band a try. Punk zines, on the other hand, reach people who are much more willing to try the unknown. If I make a good enough zine and reach a readership of 1/10 that of a paper such as New Times, I will have a much bigger impact than one of these larger papers. There exists a strong network of distribution in the hardcore scene that we must take advantage of. We must work harder than mainstream outlets and cannot afford to rest on our laurels. I must prove to punk bands that not only is it the "right thing to do" to side-step the mainstream outlets and use the punk channels, but it is also the smart thing to do. Will I have to compromise sometime? Probably. The questions rests on whether or not we'll chose our compromises correctly.

Direct all your self-out accusations to me c/o Rational Inquirer.

PS: The glossy cover and layouts are not one of the compromises. I just think it makes it easier to read and the whole punk=ugly attitude is juvenile and quite outdated anyway.

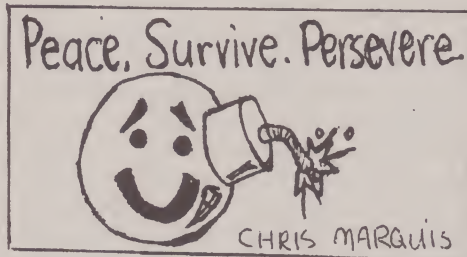


Whoever thought Germany is Americanized is dead wrong! That's my conclusion after a year of doing the distribution for this fine zine in Germany. I even thought about taking out ads in the vein of "Do you speak English - sorry to hear that most of you don't" or "Learning English - Modern Course", an idea I soon I rejected, because I was afraid people wouldn't understand anyway. It's even better in France which has the reputation of, well, not exactly being a stronghold of the English language. Don't get me wrong, I don't expect everybody to speak fluent English. The funny thing is the gap between appearance and what seems to be reality. Strangely enough, practically everything (not only here in Germany) is in English these days, be it computers or pop music (so even the average consumer can be suspected of being capable of understanding a few English words). If that is true, it should work even more for this fine music scene, dominated as it is by every single American trend, no matter how ridiculous it might be.

Another thing I took into consideration is that

people here in Germany are generally a bit jaded, especially as to music-related publications. There are so many different hardcore/punk zines alone in this comparably tiny country, and some of them even have a free CD! In fact the first thing many mailorders asked me was "Do you have a CD with the mag or something?" This just isn't the case in the US, where the *Rational Inquirer* seems to be an unqualified success. People there seem to be much more appreciative of a zine like ours, something I had never taken into consideration. On the other hand, if what I said about trends coming over here is true, what consoles me is the prospect of people possibly taking over the attitude of *not* being fed up. I'm still not exactly sure if they will, though.

And now for something completely different, a philosophical question to mull over while you're sucking down Cheerios: why are attempted assassinations so often directed against insignificant personalities from the sports world? Why are they committed by alleged nutcases who have no political intent in what they do, even when politicians are their targets? What a waste of human freedom (and criminal energy!) Sorry, I'm prattling away on this introductory editorial when all I wanted was to congratulate macho man Jacques Chirac on his recent successfully completed number 6 in the series of nuclear tests. Right on, the world needs more people like him! Now we know who has the biggest love muscle!



Well, this is a total accident for me, or maybe fate? Let me explain...

I wrote a letter to a zine in South Florida called *Rational Inquirer* (wadda ya mean ya never heard of it?) and tried to obtain some free advertising. I didn't get it. Instead, the fine people who read the letter, which dripped of sarcasm, cruel wit (mostly on their part), and a keen sense of FUCK - YOUEDNESS, decided to try and force me to write for them. Faced with a challenge so broad and unlike anything I've ever done, I dared to believe, and proceeded to deceive them I could. So now I've made it through this far and not said a damn thing. This is easier than they make it look. If they like me, I can think of a million ideas already. I'll probably be here for a while.

Penny for my thoughts? Send it to: c/o Chris Marquis POB 5834, Deltona FL 32728. Mail the penny already, dickie.

Actually, I'm thinking controversy right now. I'm thinking abortion. I'm thinking burning some flags! I'm thinking death penalty. Right to life, meat is murder, carpooling, loggers or owls?, aliens, conspiracies, drugs, prostitution: Is it a crime?, greed,

ego, etc.

I'm thinking the world isn't a place we live in anymore, it's turned into a moral battleground for the self righteous propagandists. There is no room for unweighted choices anymore? How much of the world will we affect by simply waking up?

The sad part is, most of the controversies will never see the conclusions. There can't be conclusions, they are things that affect everyone, and yet have no more substance than the hype the people who get paid to argue them in the media put into them. Both sides have strong footholds in morality and decency.

Example: Pro - lifers. Any mother who gives up a child was sure she didn't want to go through with the pregnancy. It's not a 77% choice, or a coin toss we're talking about, it's a YES or a NO. She said NO. For whatever reason she chose to end her pregnancy. Period. Go ahead, start destroying personal choices. That gets you far.

Pro - choicers. Try to imagine the thousand of aborted fetuses each year. Is there ever a circumstance so important that it clocks in above human life?

You are fighting a battle here you know you won't win, and the only reason it's not going to stop is because you know you can't lose either. Do you really need the government deciding these issues in courts of law? You aren't too keen on reality if you think the government's good at solving anything. The same is true in most controversies, both opinions are equally as valid, and discounting either one because of ignorance and/or personal choice is childish (and quite UN-punk rock!) PLEASE REMEMBER THAT EACH HUMAN BEING IS COMPETENT ENOUGH TO MAKE CHOICES THAT TO THEM ARE VALID. As soon as the United States government realizes this, we'll be free (but still ridiculously overtaxed). Incidentally, I'm neither pro-choice nor pro-life, I'm anti-choice and pro-death.

PS: This is for all the SXE kids who also happen to be faithful Christians... Jesus Christ offered wine at the last supper. He turned water into wine at the wedding by request of his mother, would you have commented on how evil that stuff is? It's all about hypocrisy, isn't it?

GUEST COLUMNIST

Ralph as in Puke

Pointless Ramblings

Good afternoon, morning, or evening Early morning here, just returned home from the grand re - opening show of the ?only?, or one of the few rare all-ages clubs in Bozo, ID. Yup and it was a damn fine show if I might add, thank you for allowing that last compliment. Anyway, I cannot sleep and with nothing better to do, why not write this, huh? To write about what you might ask. Good question. A question that I have an answer for. This whatever will be dedicated to DICK CLARK'S ROCK N ROLL ERA. Pronounced

EERA, stress the double e's. Why? Simple, because their is nothing else going through my brain. Well, there is, but I doubt you're interested. Hell, I even doubt you're interested in this pointless waste of space. Well, back to Dick Clark....

That's right, Dick Clark's Rock n Roll EERA. If you're a TV aholic, like I, then you probably know what I am talking about. You probably hit it on the nose, yet another infomercial. Yes, another one. And why not, I too have the deep desire to hop in on the insomniac infomercial bandwagon. Where else on TV will you be able to purchase spray on hair, the Miracle Mop, and stop the insanity? And now with the presence of Dick Clark, you can do all that and listen to music from the 50s and 60s too. This RNR EERA thing was quite humorous, and honestly the 50s did have some good tunes. And if you argue with that, you can NOT argue with the FACT that the 50s, while possibly not possessing great music, definitely had some of the best band names. Come on, you know it's true! Band names like THE MONOTONES that band could go places. It's kinda like a conversation I had earlier with someone about bands blowing goats. If a band, say who's popular??? Boyz 2 Men, blew goats. It would add to the entertainment of the totally shitty music they play because you wouldn't be concerned with the music. I could care less about the music, I would be too busy picturing these guys up on stage on their knees getting it on with a herd of goats.

While I would love to continue to describe that I, however am a) not an expert on goat anatomy, or sexual desire and b) I don't feel like it. So hopefully in the near future, I can investigate the reproductive organs of a goat, so that I can be anatomically correct and have more enthusiasm about it. Enough. Let's get back to the non-existent point. Ahh. Dick Clark's Rock n Roll EERA. Other bands choose more common items to name themselves after, like THE COASTERS, and the banquet necessities the PLATTERS. However, out of all the band names to scroll the TV screen two stick in mind, the CHAMPS. Yes, the CHAMPS. Imagine thousands of fifteen year old girls screaming their teeny-bopper heads off in front of the pop music culture - Hey all you out there, let's hear a big old Minnesota scream for the CHAMPS - AHHHHH! Roar, the girls go wild. Okay don't imagine it. Also, the ELEGANTS. Yup, the ELEGANTS.

"See ya later mom. I'm going to see the ELEGANTS!"

"Hey, wait a minute young lady. Where do you think you're going?"

"I told ya mom. I'm going to see the ELEGANTS." Well, why didn't you say so. I'll go get my jacket."

"AHH shit!" A tough crowd tonight? Well, if you're not impressed with the band names, umm you should probably go to the next column because that was really the basis of this thing - sorry. But if you're a glutton for punishment, I'll continue. Next. Song themes. Songs about bathing - subliminal messages to keep hygiene at its prime. Others like "I found my thrill on Blueberry Hill" - you know the joke - maybe? And my favorite <lie> "Why must I be a teenager in love?" sung by a twenty - something

year old man? OH shoot the infomercial is over - bummer dude! Now what?

If you really think about it though, songs about bathing, while sinister and threatening, are quite tame to what is around now. Tame in the sense that it is damn boring. Who wants to listen to "Splish, Splash I Was Taking a Bath" when you've got the Descendants fartin in a van? The bath song is blown out of the water - literally! And why would you settle for "Why Must I Be a Teenager in Love?" when Mr. T Experience tickle your insides with just about any song.

Oh another TV show which sparked a thought - unfortunately for you dedicated readers - I believe it's one of those TV things. Anyway, the guy said he missed out on velcro. Can you believe that, gawd I feel sorry for the guy. Not being able to experience the pain and joy caused by velcro. I can remember <yawn> sitting in the back of Mrs. Porter's third grade class, slowly peeling the velcro off and then gaining momentum. Ho how she would get pissed off! Aw the memories. Here's a perplexing question, why did velcro go out of fashion so quickly? Just for those few years in grade school it was really cool to wear velcro shoes. Velcro was da stuff, my man. And why don't they have velcro combat boots, basketball shoes or any other kinda show available??? The questions! I don't have the answers to them, but if you do, send your answer. *Let it be known here that while Ben Weasel said everyone should go out and purchase those white high-top converse, forget it - go out and get yourself a pair of GRAY velcro shoes at your local K-Mart. Then you too can sit in the back of your high school English class and peel the velcro off, a sure fire way to upset the teacher.*

Well that's about it <sigh of relief> for now anyway <oh no>. As you may have guessed, my pointless ramblings are new. So if you have any suggestions. Love or hate mail. I love hate mail - send em in, or send em directly to me at: 4710 Freedom Dr., Meridian ID 1083642. And keep your eyes peeled for an up coming "Battle of the Bulge" between Gen. Patton and Rev. Norb. That's right, "Battle of the Bulge" and I guarantee that the quote "if it ain't got a bulge, you ain't worth a fuck" will be in there A LOT.



Readers, I have recently noticed a few things wrong with most of the punk zines in existence. The problem with a lot of the zines is lack of variety. Certain lifestyles within punk have gone so long with little or no coverage at all. This lack of coverage has subtly become much too commonplace. For instance, I'm sure some riot grrrls read this zine. But I've only read material on riot grrrls

in riot grrrl zines. Of course, riot grrrl is not the only lifestyle that has gone unnoticed. I'm sure I'm not the only one who's become a little bored with most zines today. But don't worry, I'm here to pose as someone with a solution. But there is only one potential problem: it involves you, the consumer actually getting out and contributing a little bit. There are things that you (or us) never get a chance to read about. For example: I'd love to hear columns by SXE kids who actually go about being SXE the right way. Not some EARTH CRISIS, VEGAN OR DIE bullshit about how they, the SXE are above non SXE. Writing to your readers and not sounding too badgering can help your readers understand. That helps to break stereotypes, the stereotypes that keep us apart. Perhaps you might get a few people to join you in your pure choice! I'd also love to hear about some PC points of view on why PC is so important, or some non PC points of view on all of PC contradictions. Maybe even the other types of music. Also, I'd like to hear columns from some other homo or bi punk. I, being involved in the homocore scene can let people know a little more about it. For those of you who are saying to yourself, "You're a fag, why don't you tell us about it?" I'll do it soon. (also I'm not "straight" so other people who aren't "straight" can call me a "fag" and I can call myself "fag," but it's different for those who are "straight" [it's kind of like only black people can call themselves a nigger (or nigga), but white people can't call a black person that without getting thrashed]) This also brings up another important concept. I'm sure not all punx are white. I, being a minority myself, would like to hear from other minority punx or queer punx. So for those of you who are saying to yourself, "You're a Mexican punk, tell us about it!" To that I say, "All in good time!"

(This has been my first attempt. My name is Cock Roach (or Cock Ro@ch). I am a Mexican queer punk. I'm always interested in contacting other people. The bands I listen to are Battalion of Saints, Spitboy, Agnostic Front, Crass, Conflict, Total Ch@os, and Flux of Pink Indians. To all you fucks, uh, I mean folks out there who thin young punx are obsolete, I've got a column written for you. I've also got a column in the making about the importance of helping your own scene. In the words of the always lush Todd of Spitboy, "Communicate, or fuck off!") C.R. POB 333 Oldsmar, FL 34677

GUEST COLUMN

R. Sean Savely

Hey, Fuckin' Hey!

I've been thinking a lot lately about changes. In particular, why certain people feel it necessary to project a personification of themselves, only to change it later. Much like I would change clothes.

I think that this issue came up in my mind a while back, regarding a few people I know (or used to know), who I thought were a lot like me. These

people did their "time" in the local punk scene (both here in Florida, and also in Ohio), treating it like some kind of "coming - of - age - youth - culture - rebellion" sort of bullshit. you know people like them: harder-core than thou for a year or two, only to realize that at nineteen or twenty they were supposed* to become "responsible adults". This goes further than simply throwing out the Manic Panic and putting the combat boots into the closet... I'm talking complete re-invention of who these people had said they were.

I suppose that if I were to look back at the history books, I would see that this is not an uncommon phenomenon. In most people's minds, there seems to be a distinct line between "youth" and "adult", and as the saying goes, "You can't take it with you." Those same people who had spent most of their formative years witnessing what was most fucked up about the "powers that be" suddenly hit twenty and stepped into line. Now don't get me wrong - this isn't just about being true to your culture, or your friends, or whatever... it's about being true to yourself.

I find it hard to swallow the notion that...oh, say... "Bob The Punk Rocker" wakes up one morning, only to be hit in the face with the brick-like notion that he is now an adult, in fact, a completely new person... and for this to be correctly applied, he must put down his toys and pick up a career. My only question is this: did "Bob" know it was coming? Was he, in fact, waiting for it? How many kids are out there right now, lying to themselves, living out their stupid transitory rebellion wet dreams ... knowing all the while that one day soon they're going to "grow up," and to them "growing up" means putting away the fucking toys?

Normally, shit like this wouldn't bother me, but in the last few years I've lost too many friends to their self - imposed or society - parents - other friends - imposed ideas of what it "really" means to be an adult.

What the fuck does it mean to be an adult? I've spent my life thinking that it meant knowing who you were, being autonomous, and all of that shit. I didn't know that it was defined by your clothes, or your music, or your friends, job, education, etc. I think it's all shit. Am I any less of an adult because I don't feel the desire to change who I am? FUCK IT - KIDS, STAY KIDS ... WE'VE SEEN ADULTHOOD, AND IT FUCKING SUCKS.

Also on the subject of change, is there a national problem with punks becoming ravers, or is this isolated to the greater Daytona area? As an example, there's a girl I know, we'll call her "Julie", who spent the last year slagging me for not being up to her standards of "true punk rock" (never mind that I remember her three years ago in Bongo butt - shorts and hair being completely pre - Manic Panic) now slags me for apparently being punk at all. Is there a disease going around? Does it happen when you're asleep? Or is it that these people are basically bastard Chia Pets - "Ravers In A Box - Just Add LSD"... WAKE UP! WE MUST BE ALERT - THE INVASION IS TAKING PLACE UNDER OUR COLLECTIVE NOSE. Check your shoes ... are the soles growing an extra five inches? No ... Then you're safe - for now. But we

must stop this aberration at once. It's all a big conspiracy to get us to call ourselves "Spacegirl", listen to shitty "music", and sit around watching the floor move.

Well, that's it for now. There will be more later. I really hope that you're all still here.

R. Sean Savely, 955 S. Nova RD #15, Ormond Bch FL 32174.

GUEST COLUMN

Casey Moore

SO I SAID

HELLO! Please look at me! I realize that there are a lot of columns squished in here, and I suspect that not all of them get read, which is very, very sad indeed. But if you could just stay with me for awhile, I'd love you forever, and you know that all you've ever wanted was to be loved...

Without rambling on too much, I'd like to take a few lines to introduce myself. This is my first ever column, and I'm feeling rather lonely and unknown. I was supposed to be in the last ever-so-pretty n' glossy issue (granted it would have been prettier had not a big, scary, drippy guy graced the cover) but all computers are out to get me, and so I was wiped out of existence.

You should be warned that I adore parentheses (I would offer you a bouquet of them now, but anyone who's read a lot of Salinger would catch the rip-off) as well as pop punk (I'm listening to the new Mr. T Experience album now, feeling suddenly proud of my slanted plastic glasses and Manic Panic tresses. If you don't get the allusion, you need to buy the album). Also, my syntax tends to run long, so I hope you haven't gotten tangled in it...

One thing I don't care for is hardcore, so if you're going to mentally spit on me. I'd like you to get it over with. Recently I had the privilege of seeing the talentless white-trash-gone-punk band Le Turdz play (I hope I spelled their name right. No, actually, I don't really care...). I wish I could say that I could erase the memory of their enchanting performance-art-like show, but it may be forever seared on my brain. On a nicer note, I'd like to recommend the plusgood (bordering on doubleplusgood) band, the Mute Ants. They're mighty catchy.

As long as all the hardcore fans are lookin' down at me, I may as well come clean now and admit that I'm a registered voter (POOF! Look — it's a topic! What a neat trick!).

Yes, I admit it — I'm anti-anarchy. If it makes you despise me a little less, I will serp that I'm not republican or conservative or pro-life or a gun-lover (then again, that might not win everyone's approval either). Nor am I particularly fond of the military, and I DO believe that our country is horrendously fucked-up. I just don't think it's irreparable.

Before all you anarchists out there scoff and call me a brainwashed bourgeois moron, hear my plan:

First, I'm going to spend the next 16 years voting for whichever candidate looks the least evil, so as to delay the onslaught of a fundamentalist regime. I know it doesn't compare with sitting on my ass snarling about the need for a revolution, but I do what I can.

Why 16 years, you ask? Well, because after 16 years, the second part of my plan begins. See, right now there isn't much that can be done besides voting, because you have to get IN a problem to fix it. If you unclog a drain by smashing the sink, you haven't gotten very far. The better course of action would be to send something down INTO the drain, like Liquid Plumber or one of those snake-thingys.

I AM the Liquid Plumber. I am the snake-thingy for the people. You must all register to vote before the year 2012, because that's the first election year in which I'll be old enough to run for the Presidency.

If you'd like your band to play at the Inauguration, you can call me in about a decade and we'll arrange something.



For all of you people who don't live in the Miami / Ft Lauderdale area, this will probably bore the shit out of you, but I feel compelled to speak out about it anyway. I'm talking about The Edge in Ft. Lauderdale, one of the many versions of this club. The proprietor of The Edge is a corporation known as Cellar Door that made most of their money by putting on huge Heavy Metal shows in the 80s. The Edge is somewhat the McDonald's of club venues. So, let's break this down, shall we? My guess is that one night after a Skid Row show, the total sales weren't as high as predicted. Something had to be done to keep the lucrative cash flow from dwindling. The kids had moved on from spandex, feathered hair, and glitter pants. They needed a new schtick to milk off of, something the kiddies would really go ga-ga for. Hence, The Edge was born.

Just like Wal-Mart, every fucking one of these shitholes looks the same. Every Edge follows an exact floorplan. If you've patronized one, you've seen them all. This lack of integrity is proof that these people are only out to make a quick buck. To illustrate my point, I'll walk ya through the night I had at a NOFX, Bouncing Souls, Snuff show.

I have to say that this place has more fucking nerve than a kamikaze pilot on amyl nitrate. Not only did they keep us outside an hour after doors were supposed to open, but Snuff played their set while 3/4 of the crowd were outside still waiting to get in. What the fuck? I paid to see three bands, not two. This cattle herding system is demeaning to every single fucking one of us. I mean, am I at a punk show or in line to ride Space Mountain? So, finally I get inside to find myself surrounded by

drunken high school kids looking to flex their pubescent muscles. Here's an example: right in front of me, two young prodigies decided to hoist a garbage can (that someone had puked in) over the balcony and into the pit. In their drunken stupor, they failed to detect the height of the ceiling, thus repelling the can of noxious slag onto themselves and their girlfriends. An apelike observer, disgruntled with their act of obvious stupidity decides to flex his authority. Muscles pulsing, and tendons throbbing, he lunges for his adversary, only to be thwarted by the towering wall of girlfriends, ensuing into a 10 minute exchange of allota fussin and a fuedin' that can only be compared to a scene at a honky tonk, truck stop, strip bar. Where's the security, you may ask? My guess is, creamating innocent bystanders. I say this because earlier that night I witnessed a brutal act of violence from the gestapo upon a guy who was guilty by association. Apparently, this poor young fellow's girlfriend belted the guard in the back of the head for reason unknown, thus sending this "peace officer" into uncontrollable fury. Without question, the bouncer spun around and began to pummel the boyfriend into a bloody pulp. After his shining moment, the guard and the rest of his militia dragged the corpse outside. Let me pause for a brief juvenile insult: "You stupid, fucking, no dick, lunkheaded, de-evolved, male silverback pig. If all that it takes is a sissy slap in the back of your thick skull from a teenaged girl to send you into a tailspin of catastrophic rage, then you have no place in security. You're supposed to be serving a purpose of maintaining order not using your authority to channel your anger, not to act out the part of Pacman from the movie Colors. I wonder what kind of tests are required for the position of security at The Edge. No establishment that cared about their clientele would ever leave their well - being in the hands of these shaved apes.

Let's face it, the only thing this club likes about punks is our hard earned cash. They enjoy nothing more than taking our money, treating us like shit, and shoving us out the door in time to re open the club for disco night or whatever the fuck they play after midnight. Does anyone think that this place would even have punk shows if they didn't sell tickets? Fuck no! They'd be peddling whatever bullshit that was big at the time. It just so happens that our beloved music is being exploited for all its worth by the fascist pricks. Now you're faced with the question: Do I support a band I love if they're playing at The Edge? You might be thinking, "If I don't go, 1000 trendy little schmucks will attend anyway, and The Edge will get their money regardless. Maybe so, but at least you won't be contributing to the madness. Sometimes the only way to win is by losing a little. I encourage everyone to rebel against this corporate takeover by taking a stand for our scene. Instead of spending a fortune on the same old story at The Edge, go out and support the smaller venues. By keeping our money within the punk community, our scene can only grow stronger. If you're a real fucking punk, you'll take a stand against the big rock, big money mentality of corporations like Cellar Door.

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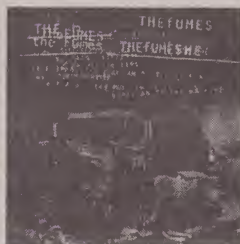
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PLASMATICS

by Matthias Kopfer

Welcome to part II of the *Plasmatics* history. Here are some facts about the band's European tour, the informations as to which vary enormously: some say they were to play 12 gigs in 5 different countries, others name 8 countries they actually played. In any case they played Germany (a live-recording of their Hamburg gig made it on a limited to 350 items vinyl bootleg called "Hardcore in H-town"/ moreover they played at least a few songs on a German TV-programme called "Beatclub", this time not blowing up a Caddy but a Mercedes Benz instead...), Switzerland (Zurich's Volkshaus was trashed during the gig) and Italy (if it's true that the probably once more fake live-recordings on "Beyond the Valley of 1984" was really recorded at Milan). There is talk

of them having played the Netherlands, Belgium, France and the Scandinavian countries as well, which I can't confirm, though. As we've seen before they did not play Great Britain...

However, here's a nice little excerpt written about one of their German gigs: "God! A Plasmatics concert really finishes you off. [...] This mixture of boredom and compassion rests on your shoulders like the weight of tons. There's not a trace of "New Hope", to me it rather seems like the first step into a new depression". It continues as follows: "This concert cries for audience participation. A hand grenade for each one might be a good beginning. Perhaps..." However, what remains from this tour is the bad quality video of the TV-show (called "New Rope for the Pope" I believe) and the bootleg "Hardcore in H-town", actually containing some early pre-plasmatic pictures of Wendy. Supposedly from the time she spent between 42nd Street and 5th Avenue... Taking shots of Wendy jogging in Chicago without her consent on July 14th '81, photographer David Barnes is attacked by Wendy, an act for which she finally receives a one year sentence on probation in December of the same year.

In November '81 *Stiff America* publishes "Beyond the Valley of 1984", as their "Metal Priestess" Mini-Lp, in the US only. Some years later both are re-released on *PVC records* as one

German Part:

Welcome back! Weiter geht's im zweiten Teil unserer *Plasmatics*-Bandhistorie mit der Europatour der Band Anfang 1981, worüber die verfügbaren Informationen, gelinde gesagt, doch eher unterschiedlich ausfallen.

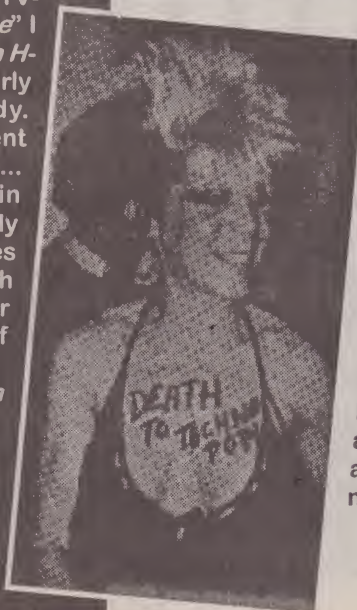
An einer Stelle ist von 12 Auftritten in 5 verschiedenen Ländern die Rede, an anderer Stelle von lediglich 8 Auftritten. Sicher

ist jedoch, daß sie im Rahmen dieser Tour folgenden Ländern die Ehre geben: Deutschland, der Schweiz und Italien. Belege für einen Deutschlandbesuch sind in Form einer Aufnahme ihres Hamburger Auftritts vorhanden, welcher obendrein in Form eines auf 350 Stück limitierten Bootlegs namens "Hardcore in H-Town" verewigt wurde. Weiterhin spielt die Band im Rahmen der deutschen Fernsehshow "Beatclub" mindestens zwei Songs, während derer sie diesmal keinen Caddy, sondern ein Taxi der Marke Mercedes in die Luft jagten. Aus der Schweiz wird berichtet, daß das ZYrcher "Volkshaus" im Rahmen des dortigen Auftritts doch sehr zu Schaden gekommen sei. Für einen Besuch in Italien sprechen später auf

"Beyond the Valley of 1984" veröffentlichte Konzertaufnahmen, vorausgesetzt natürlich, daß diese, wahrscheinlich abermals auf seltsamen Wege entstandenen Liveaufnahmen, auch wirklich von einem Gig in Mailand stammen. Weiterhin ist die Rede von Auftritten in Holland, Belgien, Frankreich und Skandinavien, was ich allerdings aufgrund fehlender Unterlagen nicht bestätigen kann. Hier nun jedoch ein Auszug aus einer erheiternden deutschen Konzertkritik: "Oh Gott, ein *Plasmatics* Konzert macht dich echt fertig. (...) Diese Mischung aus Langeweile und Mitleid lastet wie ein Zentnergewicht auf Brust und Schultern. Von 'Neue Hoffnung' kann keine Rede sein, es kommt mir eher wie der erste Schritt in eine neue Depression vor. (...) Dieses

Konzert schreit nach Publikumsbeteiligung. Eine Handgranate für jeden Zuschauer wSre vielleicht ein Anfang. Vielleicht..." Was uns von dieser Tour verbleibt ist auf jeden Fall das Video der besagten Fernsehshow (namens *New Rope for the Pope*, wenn mich nicht alles täuscht) und der Bootleg *Hardcore in H-Town*, auf welchem doch tatsächlich einige Bilder der prä-plasmatischen Wendy enthalten sind. Vermutlich von ihrer Zeit zwischen der 42nd Street und der 5th Avenue...

Am 14. Juli 1981 wird in Chicago der Fotograf David Barnes von Wendy tätlich angegriffen, weil er sie "ohne Erlaubnis" abgelichtet hatte. Wendy erhält hierfür noch im Dezember desselben Jahres eine



Freiheitsstrafe von einem Jahr auf Bewährung.

November 1981 erscheint auf *Stiff America* das Album "*Beyond the Valley of 1984*", welches, wie zuvor auch schon "*Metal Priestess*", in Europa nur auf dem Importwege erhältlich ist. Beide Alben sollten einige Jahre später zusammen auf einer CD wiederveröffentlicht werden, und auch auf Vinyl sind sie dann (allerdings getrennt) wieder erhältlich. Das Album "*Beyond the Valley of 1984*", welches unter dem Motto "Headbanger, euch haben sie die Hirne fritiert/Tod dem Status Quo" steht (eingekratzt in die Auslaufrille), ist titelmäßig wohl von Russ Meyers Kultfilm "*Beyond the Valley of the Dolls*" inspiriert. Es enthält solche Klassiker wie "*Fast Food Service*", "*Masterplan*" oder den Song "*Pig is a pig*" (Schwein bleibt Schwein!), den die Band in Tom Snyders "Fridays"-Show einst der Polizei Milwaukees gewidmet hatte. Der Song beginnt wie ein wirklicher Country-Song, Ybrigens eine Musikrichtung, die für Wendy von jeher ein Symbol "konservativer Geisteskrankheit" war. Gegen Ende wird er immer mehr zu einem Sound-Inferno. Was den Text betrifft, so dreht er sich um "krankhafte Sadisten, die sich hinter ihrer Polizeiuniform verstecken, um so unbeschadet Gewalttaten verüben zu können", "Schreibtischtäter" und "andere 'Schleimer', wie es sie überall auf der Welt gibt." Insgesamt betrachtet mutet die Platte im Vergleich zu älteren Sachen richtig musikalisch an und schafft es Großbritannien gar auf Platz 8 der Import-Charts...

Zurückgekehrt von ihrer Europatour schreiben die *Plasmatics* einen kleinen Wettbewerb aus, dessen Gewinner, Bill Valentine aus Pasadena,

Besuch von den *Plasmatics* höchstpersönlich bekommt. Sie schrotten bei dieser Gelegenheit nicht nur seinen Fernseher, sondern bringen ihm freundlicherweise auch gleich einen neuen mit... Überhaupt, finde ich, handelt es sich hierbei doch schon um einen viel besseren Gewinn, als den anlässlich eines vergleichbaren Wettbewerbs in England ausgeschriebenen Trostpreis. Es gab dort neben Tickets für den London-Gig einen

"original second-hand Streifen Gaffa-Tape" zu gewinnen, den "Wendy während eines vorausgegangenen Gigs benutzt hatte." Sollten zu diesem Thema weitere Erläuterungen nötig sein, siehe Bilder bzw. richtet Nachfragen an mich...

März 1982 machen erste Gerüchte die Runde, daß die *Plasmatics* zum Major Label *Capitol Records* überwechseln würden. September desselben Jahres kommt es dann auch tatsächlich zum Vertragsabschluß. Zuvor lernt die Band auf einem Gig jedoch noch *Motorhead* kennen und man verbringt einige Zeit zusammen. Bleibendes Zeugnis dieser Phase in der Bandgeschichte sollte nicht nur ein Poster von Lemmy & Wendy sein, welches lange Jahre eine der Eingangstüren in der Londoner Carnaby Street schmückte, sondern auch, und vor allem, eine Rock'n Roll-Version von *Tammy Wynettes* Country-Klassiker "*Stand by your man*." Er wurde nun von Lemmy und Wendy gemeinsam "gesungen" und soll angeblich der Grund dafür gewesen sein, daß Fast Eddie *Motorhead* verließ, was, ganz nebenbei bemerkt, wenig glaubhaft klingt... Aufgenommen im Mai 1982 in Toronto/Kanada, abgemischt kurze Zeit später in New York, erscheint das Ganze, angereichert mit zwei weiteren Stücken, als 7"-Single auf *Bronze Records*. Enthalten

CD. And they are re-released on vinyl format t o o . . .

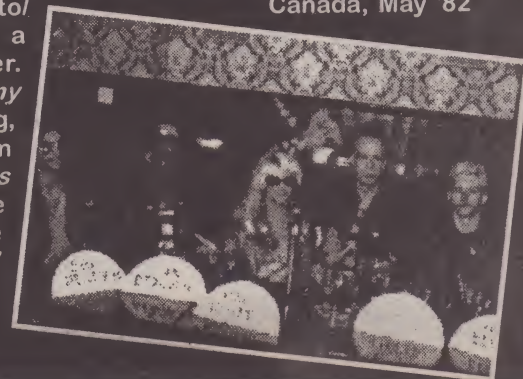
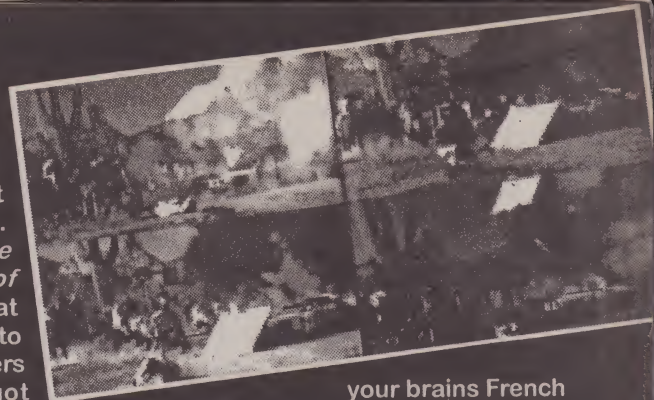
"*Beyond the Valley of 1984*", that has the motto "Headbangers you've got fried/Death to

your brains French the Status Quo" inscribed, contains such classics as re-recorded versions of "*Fast Food Service*" & "*Masterplan*" or the song "*Pig is a pig*", on Tom Snyders' "Fridays" once dedicated to the Milwaukee police. Starting off like a real country intro, a musical genre that, for Wendy, has ever since been "symbolic of conservative lunacy" it finally turns into a complete inferno. Lyricwise the song is about "sick sadists that hide behind their police badge, committing crimes of violence against other people" and other "creeps" that "are always the same". In Great Britain the record reaches number 8 on the import charts...

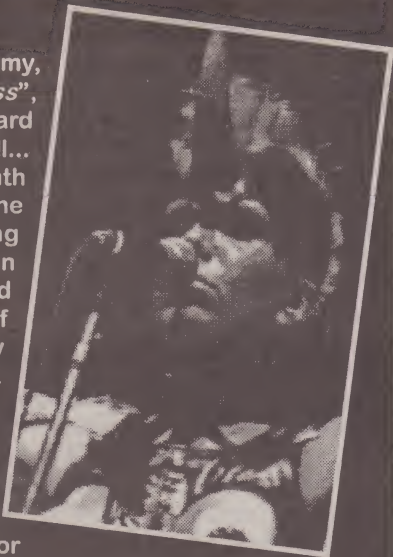
Returned to the states from their European tour, the *Plasmatics* launch a little competition, the winner of which, Bill Valentine of Pasadena, is visited by the *Plasmatics* and gets his very telly smashed. Not without receiving a new one in return... A much better price than the one used as a booby price for a competition in England that preceded their finally cancelled gig in London I suppose. What was to be won there besides tickets for the forthcoming show and records was a "genuine second-hand pair of gaffa tape strips as 'used' by Wendy at a recent gig" (see pictures for further explanations or approach me...).

In March '82 first rumors of the *Plasmatics* signing to major label *Capitol Records* occur. But before they actually go on to sign a contract with them in September '82 the band meets *Motorhead* at a concert and decides to spend some time working together. What resulted from this connection was not only a poster of Lemmy & Wendy that used to hang on one of Carnaby Street's entrance doors for many years, but also a Rock'n Roll version of *Tammy Wynette's* country classic "*Stand By Your Man*". "Sung" together by Lemmy & Wendy, it is said to have led Fast Eddie to quit *Motorhead*. I suppose this is nonsense... What was to become a 7" in the end, was recorded in Toronto/

and mixed in NY a short time later. Besides the *Tammy Wynette* cover song, the 7" published on *Bronze Records* featured 2 more songs, the *Plasmatics*



"Masterplan" sung by Lemmy, and Motorhead's "No Class", sung by Wendy in return. Hard stuff and a noisy affair as well... Not much more than a month later, their last album under the name *Plasmatics* for a long time is published. Recorded in Cologne/Germany it is called *Coup d'Etat* [literally: stroke of the state] and not only features new members but also a completely different sound... Former drummer Stu Deutsch, who now went on to form another band called *The Martians*, was replaced by T.C. Tolliver. For black bass player Jean Beauvoir, who subsequently formed this thing called *Voodoo X* (you better forget about that name right away...) came Junior Romanelli. This time the musical change was more extreme than ever: the result was music of a more typical-metal-kind-of-stuff-nature. This doesn't necessarily mean it was bad, it was now "unrelentingly" heavy, dragging and aggressive as it can be. Still "contemporary" critics didn't like it, strangely enough now giving comments like "Gone is the flip musical wit that trashed 'Dreamlover'" or "Gone, too, are [sic] the macabre humour of the lyrics [...] and any hint of adventure from Richie Stotts' guitar", thus all of a sudden indirectly showing their appreciation for the band's earlier records... Describing Wendy's voice as an "asexual screech" critic Michael Oldfield continues: "Doubtless '*Coup d'Etat*' will bring in the megabucks, and in a way it's only fitting. It would be a cruel world indeed that didn't handsomely reward those brave enough to dye their hair purple, destroy guitars with a chainsaw and blow up cars onstage, all in the name of art". With the megabucks he was wrong I'm afraid... Even though Wendy contested in a Dutch magazine that the album "flopped in the States" and that this was the reason for the *Plasmatics*-split (that never was according to her) it is not exactly regarded as a successful album, and that despite the video showing Wendy driving a bus through a wall of TVs, jumping out just in time before it blows up... Didn't we have that before?



sind neben der Coverversion von Tammy Wynettes Stück der *Plasmatics*-Track "Masterplan" mit Lemmy an den Vocals und Motorheads "No Class", gekeift von Wendy. Das Ganze gestaltete sich für damalige Verhältnisse reichlich hart und krachig...

Etwa einen Monat später sollte das für lange Zeit letzte Werk unter dem Namen *Plasmatics* erscheinen. Das in Köln aufgenommene Album trägt den Titel "*Coup d'Etat*" (Staatsstreich) und spiegelt starke Veränderungen wieder, welche nicht nur die musikalische Ebene, sondern auch das Line-Up der Band betreffen. Der bisherige Drummer Stu Deutsch wird durch T.C. Tolliver ersetzt und gründet seine eigene Band namens *The Martians*. Für den schwarzen Bassler Jean Beauvoir, der nun für *Voodoo X* spielt (vergeßt den Namen besser gleich wieder!), steigt Junior Romanelli ein. Die Veränderungen auf musikalischer Ebene sind diesmal gravierender denn je, heraus kommt ein Gebräu der eher metallischen Art, was ja (zumindest meines Dafürhaltens nach) nicht notwendigerweise schlecht sein muß. Die Musik der *Plasmatics* ist nun gnadenlos heavy, schleppend und aggressiv wie nur irgend möglich. Wie kaum anders zu erwarten, kann es die Band den Kritikern aber auch diesmal nicht recht machen. In Kommentaren berufen sich diese auf die "guten alten *Plasmatics*-Zeiten", und lobten plötzlich sogar einige Platten der Band. Ein wirkliches Novum, auch wenn es sich dabei nur um ältere Platten handelt... Hier ein Beispiel: "Fort ist der makabere Humor in ihren Texten [...] auch

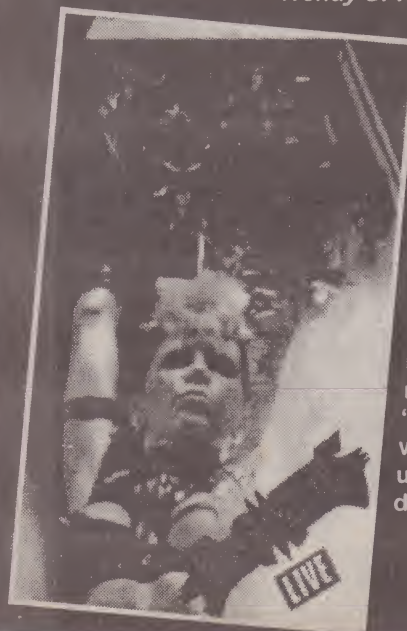
fehlt jegliche Experimentierfreude in Richie Stotts Gitarrenspiel." Die Kritik von Michael Oldfield, der Wendys Stimme als "geschlechtsloses Gekreische" charakterisiert, geht wie folgt weiter: "Daß '*Coup d'Etat*' ein riesiger kommerzieller Erfolg werden wird, steht außer Frage und irgendwie ist das ja auch nur recht und billig. Es wäre ja eine grausame Welt, die nicht großzügig all diejenigen belohnt, die mutig genug sind, sich die Haare lila zu färben, mit Kettensägen Gitarren zu zerstückeln und während ihrer Shows Autos in die Luft zu jagen; alles im Namen der Kunst, versteht sich." Was den Riesenerfolg des Albums anbetrifft, hat er sich allerdings



geirrt, fürchte ich...

Auch wenn Wendy in einem von Metal Mike geführten holländischen Interview bestreitet, daß das Album in den Staaten ein "Flop" war, gilt "*Coup d'Etat*" nicht eben als erfolgreiches Album. Daran kann scheinbar auch das eigens zur Promotion der Platte gedrehte Video nichts ändern, in dem Wendy nach alter Manier mit einem Auto durch eine aus Fernsehern bestehende Wand donnert. Natürlich darf auch diesmal die Explosion des Gefährts nicht fehlen, bis zu diesem Zeitpunkt hat Wendy es allerdings längst verlassen. Auch die "Auflösung" der *Plasmatics* wird in Metal Mike's Interview auf den nur mäßigen kommerziellen Erfolg der LP zurückgeführt. Dummerweise hatte diese Wendy zufolge aber nie stattgefunden...

Einmal abgesehen von der Biographie "*Your Heart Is In Your Mouth - The First Four Years*" mit Kommentaren von Edouard Dauphin ist von den *Plases* danach lange Zeit nichts mehr zu

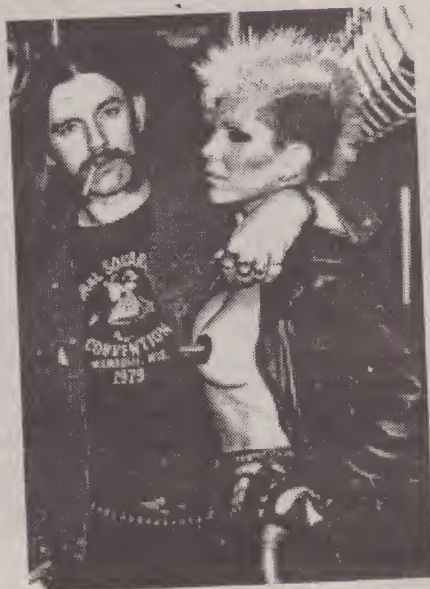


hören. Erst 1987, nach einigen Solo-Alben und einem Video unter dem Namen *Wendy O. Williams*, ohne dessen Existenz es uns zweifelsohne keinen Deut schlechter ginge, erscheint auf *GWR* das bislang letzte Werk unter dem Namen *Plasmatics*. Zur einen Hälfte Hörspiel, zur anderen Musik, entwirft das Opus mit dem netten Namen *Maggots* (Würmer, genaugenommen Riesenwürmer) das Szenario von "zappelnden, brechreizerregenden kleinen Viechern, die sich sehr gut zum Aufspießen auf nadelescharfe Angelhaken eignen", und eines schönen Tages diese unsere Welt überziehen. Die Band versucht ihr neues Werk so realistisch wie möglich zu gestalten und deshalb ist es dann auch die "Achtlosigkeit der Menschen selbst gegenüber ihrer Umwelt, die zu einer massenhaften Vermehrung der Wurmbevölkerung dieser Erde, und schließlich zum selbstverschuldeten Untergang der gesamten Menschheit führt", denn "diese 10 Meter langen Würmer mit dem Durchmesser eines Mammutbaumes verschlingen alles, was ihnen über den Weg läuft." In diesem "Horrorfilm auf Vinyl", wie Wendy ihn nennt, wird ständig zwischen unheimlichen Hörspielstücken und richtigen Liedern hin- und hergeschaltet. Das Album steht dem Geiste der ursprünglichen *Plases* zwar schon viel näher als beispielsweise "*Coup d'Etat*", was aber nichts daran ändert, daß ihm abermals nur sehr mäßiger Erfolg beschert ist, eine Folgerung aus der Tatsache, daß es lange Zeit für unter DM 5 erhältlich war...

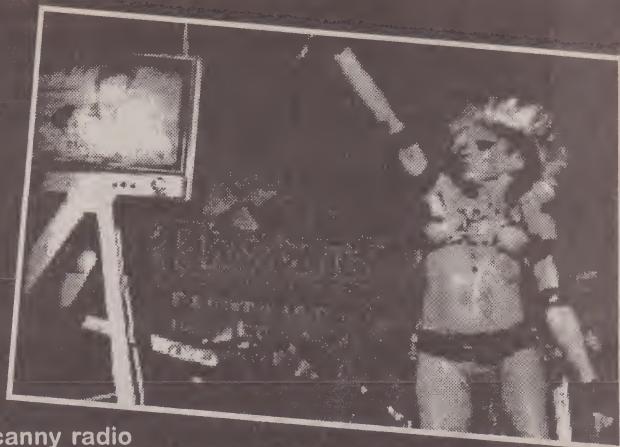
Was ehemalige oder noch-Mitglieder der *Plasmatics* (je nach Sichtweise, hihi!) heute so treiben, vermag ich nicht mit Gewißheit zu sagen. Gerüchten zufolge geht es Wendy gar nicht gut und sie hängt in New York an der Nadel. Was den guten Richie betrifft so spielt dieser wohl noch immer in seiner Band *King Flux*, ich weiß von der Existenz eines Demos und einer 7". Seinen eigenen Worten zufolge hatte er, der auf "*Maggots*" nicht mehr mit von der Partie war, die Band in dem Moment verlassen, als es Pläne gab, ihr letztes gemeinsames Werk nicht mehr unter dem Namen *Plasmatics*, sondern *Wendy O. Williams* zu veröffentlichen. Erwähnen möchte ich noch, daß, hätte Richie auch nur etwas Interesse an einer Zusammenarbeit gezeigt, diese Bandhistorie zweifelsohne viel interessanter und informationsreicher geworden wäre. Er scheint mit seiner Vergangenheit jedoch abgeschlossen zu haben... Wes Beech spielte noch vor nicht allzu langer Zeit in einer deutschen Combo namens *Shock Treatment*, vielleicht tut er es noch heute...

Als das veröffentlichungsmäßig letzte wäre die Neuauflage der "*New Hope for the Wretched*" Lp auf CD zu nennen. Einmal erschien diese auf dem englischen Label *Dojo Limited Records*. Ob diese Version noch immer erhältlich ist, vermag ich nicht zu sagen, denn erst kürzlich ist sie auf einem mir unbekannten Label abermals neu aufgelegt worden und enthält jetzt einige der Lieder von den Single-Auskoppelungen als Bonusstücke.

So, das war's erst einmal. Ich hoffe, die Lektüre hat Euch so viel Spaß gemacht wie mir das Schreiben. Ihr werdet von mir auf jeden Fall auch zukünftig hören. Alles Gute und bis dann!



round-as-a-red-wood-tree grubs consume everything in sight". This "vinyl horror movie", as Wendy calls it, permanently switches

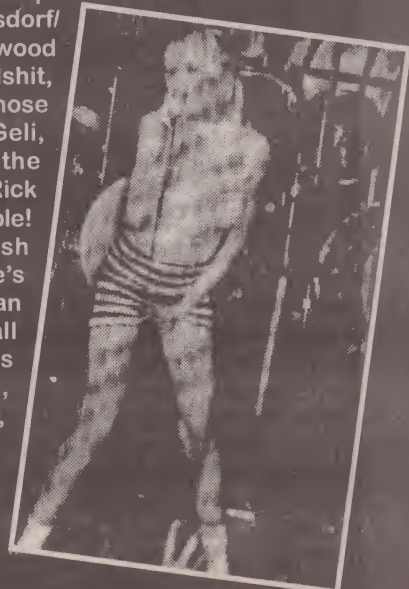


between uncanny radio play-sequences and songs. Even though it was much more like the old *Plases* stuff it can hardly have been too successful since it had been sold for less than 4\$ for too long! I have no informations as to what ex-*Plasmatics* members (or still members, depending on your perspective!) are doing right now. Rumor has it that Wendy is not exactly well, shooting up some shit in NY... As far as I know Richie Stotts still has his own band called *King Flux*. I know of a demo and a 7" released by them so far. Richie who wasn't present on *Maggots* anymore, had left the band, according to his own words, because there were plans to change the band name for the last record they were working on from *Plasmatics* to *Wendy O. Williams*. Much more would have been possible as to the layout and informations included herein if only Richie had shown any interest when I tried to contact him... Obviously, for him the past itself is a thing of the past. Wes Beech at least used to play for a German Band called *Shock Therapy* that has several LPs out, perhaps he still does.

The very latest news are on two *Plasmatics* re-releases. Both are CD re-releases of their 1980 "*New Hope for the Wretched*" Lp. The first one is on England's *Dojo Limited Records*. I don't know if it's still available since the second, more recent one (must have been a few months ago), includes not only the Lp but as a bonus also has some of the tracks originally released as singles to the LP. No idea which label it is on...

Well, I think now you have the most important informations about the band I could get my hands on and you know at least a few facts about the "Wonderful World of the *Plasmatics*" (the title of my broadcast!). Read on for a list of individuals without whose help none of this would have been possible. For their help I'd like to express my everlasting gratitude.

Special thanx to: Kirk Vandeventer/San Antonio (enjoy!), Vandekerckhove Jan/ Belgium (I hope you're still alive), John Beyersdorf/ Milwaukee, Tweety Boyd/Hollywood (thanx for the pix!), Mike Bullshit, Stephan Pfister *Tout Paris*, whose name I forgot, finally Alex, Geli, Jogi, & Heike for help with the radio-show and most of all to Rick & Kenny for making this possible! If you are looking for English articles on a certain band, here's an address of someone who can "supply cuttings on almost all bands for anyone who's interested": Kevin Bryan, "Roseville", Whitehouses, London Road, Retford, Notts., DN22 75F, England. I only hope he is still as cheap as he was...



The Plasmatics - a discography:
(probably the most comprehensive ever...)

Butcher Baby 7", 1978:

Vice Squad Records 101/102 ESP,
3,000 pressed on red wax, 3 songs:
"Butcher Baby", "Fast Food Service/
Concrete Shoes" ("live" at CBGB'S)

Dreamlover 7", October 1979:
Vice Squad Records 103/104 ESP,
lavender wax, 3 songs: "Dream Lover/
Corruption/Want You Baby"

(Meet the) *Plasmatics 12"*, end of
1979:

Vice Squad Records 105/106 ESP,
black vinyl, 3 songs: "Sometimes I/
Won't You", "Want You Baby
(extended version)"

(Couldn't anyone take heart and re-
release those preceding first three
records of the band on Vice Squad? -
ed)

Butcher Baby 12", Friday June 13th
1980:

Stiff Records GB Buyit 76, black vinyl,
ltd. ed. of 10,000, 3 songs: "Butcher
Baby", "Sometimes I/Living Dead"
("live")

Butcher Baby 7", July 1980:

Stiff Records GB Buy 76, white
bloodstained vinyl, 2 songs: "Butcher
Baby", "Tight Black Pants" ("live")
Stiff Records/Teldec Germany Buy 76,
black vinyl, 2 songs

Monkey Suit 7", 5. September 1980:
Stiff Records GB Buy 91 A/B, red/
yellow explosive vinyl, 2 songs:
"Monkey Suit", "Squirm" ("live")

New Hope for the Wretched Lp, 8.
October 1980:

Stiff Records USA USE-9, black vinyl
& "Plasmatics Secret Service" info
Stiff Records GB Seez 24,
multicolored clear vinyl
Stiff Records/Teldec Germany, Seez
24, black vinyl
Stiff Records/Teldec Germany, Seez
24, re-release, purple & green vinyl
12 songs: "Tight Black Pants/Monkey
Suit/Living Dead/Test Tube Babies/
Won't You/Concrete Shoes/Squirm
(ÖLive')/Want You Baby/Dream Lover/
Sometimes I/Corruption/Butcher
Baby"

New Hope for the Wretched CD re-
release:
Dojo Limited GB 1992, "multicolored"
CD, booklet includes liner notes
Some Label 1994: Another re-release
featuring extra live-tracks off the
singles

METAL PRIESTESS

V.A./The fabulously late *Stiff Dance
Club Record Sampler...* Lp, 1980:
Stiff Records USA (I won A/B), promo
sampler feat. song: *Concrete Shoes*

Metal Priestess Mini Lp, January
1981:

Stiff Records USA WOW 666,
pentagram cover & lyrics w/first
edition
PVC Records 6908, different cover
without pentagram
6 songs: "Lunacy/Doom Song/Sex
Junkie (Ölive')/Black Leather
Monster/12 Noon/Masterplan
(Ölive')"

Metal Priestess CD, 1984:
PVC Records, bonus to *Beyond the
Valley of 1984*

Hardcore in H-Town Lp, live
Markthalle/Hamburg 2/11/1981:
Chameleon Records No - 0010,
bootleg ltd. to 350, tape-version of
this bootleg contains 2 bonus tracks:
Want you Baby & Plasma Jam

Beyond the Valley of 1984 Lp,
November 1981:

Stiff Records WOW 2, fold-out cover
Passport Records, re-release, fold-
out
11 songs: "Incantation/Masterplan/
Headbanger/Summer Nite/Nothing/
Fast Food Service/Hit Man (ÖLive'
Milan)/Living Dead/Sex Junkie/
Plasma Jam (ÖLive' Milan)/Pig Is A
Pig"

Beyond the Valley of 1984 CD, 1984:
PVC Records 8929, contains *Metal
Priestess Mini-Lp* as bonus

Stand by your Man 7", September
1982:

Bronze Records, members of
Motörhead & Plasmatics, 3 songs:
"Stand By Your Man" (voice: Lemmy
& Wendy), "No Class" (voice:
Wendy), "Masterplan" (voice:
Lemmy)

Coup d'Etat Lp, November 1982:
Capitol Records Germany and Great
Britain (different record labels), 10
songs: "Put Your Love In Me/Stop/
Rock N Roll/Lightning Breaks/No
Class/Mistress Of Taboo/Country
Fairs/Path of Glory/Just Like On TV/
The Damned"

Maggots: The Record Lp, 1984:
GWR/Roadrunner Records RR9629,
includes lyrics, 7 songs: "Overture
A/You Are A Zombie/The Day Of The
Humans Is Gone/Destroyers/
Braindead/Propagators/Finale"

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PETER AND THE TEST TUBE BABIES

Interview by Matthias Koepfer

Originally this was to become an in-depth interview with Peter And The Test Tube Babies, but then everything went slightly wrong. Not only was the club at Heidelberg where they played (with those nice bouncers) crowded, but there was no appropriate place to do the interview either. Right in the middle of it we had to move from this broom cupboard called a backstage room to another place. Peter, the leader of the band, was a bit "knackered," according to his own words, because they were doing 25 gigs without a single bloody day off. The prospect of at least another interview before the gig didn't make the situation any better, either. The result is that the interview doesn't cover all of what I had intended originally. It's not totally fucked up, only a bit, but anyway, you asked for punk didn't you?

The gig itself later that evening was great, no sign of tiredness or of being stuck in the routine of playing one gig after another. Peter, Paul and Mary, sorry, Peter, Oggs, Derek and Trapper seemed to have loads of fun on stage, played lots of tracks from their great "The Mating Sounds Of South American Frogs" album, just as many new ones from their "Supermodels" opus, and a few others as well. As they went on with the show, I couldn't help but feel Peter's voice had pretty much in common with Wattie "Stamp - no reply either" Buchanan of The Exploited, at least live. Only during their gig and hearing it all in stereo, I remarked that what they played wasn't anything highly sophisticated technically. It was pure basic punk rock, and I came to the conclusion that that's probably where their secret lies - keeping it as simple as possible and using all one's power to make the most of that... And away we go...

RI: Congratulations on your new album, which I like very much. Listening to the music combined with the lyrics, it seems like you *haven't* given up drinking?
Peter: Given up drinking? You must be joking, never! Don't think I ever have...

RI: What do you think the album would sound like if you had?

Peter: Err, It would be interesting, wouldn't it to find out... I don't know, perhaps one day I *might* try it...





Certainly on this tour I haven't drunk every day, not before going on stage - because I have been just drinking so much afterwards. Sometimes, I just can't...you know, don't think it's too good, really, drinking too much.

RI: What then, to you personally, is the meaning of life besides drinking and getting laid?

Peter: Is there anything else?

RI: Err, next question. How come the new album is such a strong and snotty one, featuring really back to the roots punk rock after all those years? What do you attribute it to? Do you see it as a step forward?

Peter: I'd say it's a step forward, but like you say also, at the same time it is pretty basic punk rock, a step back to some of our rougher stuff, some of our better albums. We didn't intentionally say "we must do this" or "we must do that", we just wrote the songs. What happened on the last album is that Derek wrote all the songs on his own, and I think we just rushed it too much. This time we've actually sat down and written all the songs together and we've actually toured before we recorded the album. So we've played all the new songs live, which is quite important I think. We have never done that with the last album.

RI: That was "Cringe", wasn't it?

Peter: Yeah, that was not very good, was it?

RI: No, I didn't like that one very much, which made it even more of a surprise to find out your new album turned out to be so much better and different than "Cringe". I really didn't expect anything good after the recent, say, two albums. Retrospectively, what do you think about that compilation of cover songs called "The \$hitfactory" you did?

Peter: I really liked it, I think it's a great album. Unfortunately, hardly anyone gets the joke. It's really

funny, for it sounded good.

RI: Does that with the joke only apply to Germany or England or to other places as well?

Peter: That goes for everywhere and trouble is, that album is not very well distributed in England, it's only really distributed in the rest of Europe so not that many people can actually get it. That's a shame because I'm sure people would have gotten the joke if they had...

RI: Is there a vinyl format of your new LP?

Peter: Yes, there is.

RI: However, the "Super Models" CD with its lyrics printed so small you can't read them without a magnifying glass reminded me personally of the difference between the two formats and the advantages of the LP. How do you feel about that thing in

general?

Peter: I always prefer LP to CD, I haven't even got a CD player, I'm probably one of the few people in the world who don't have a CD player. (This is when we had to move to another place, a fact that led to even more noise and irritation...)

RI: You have been with the punk scene for quite a long time now, can you see something like a recent punk revival? What is the situation like in Great Britain?

Peter: There is not really much of a punk scene in England anymore, but then you get a lot of new kids in England that are listening to *Offspring* and *Green Day*, and they probably think that's new punk, whereas *Offspring* and *Green Day* probably got their influences from bands like us. It's difficult for me to say because in England there's not much of a scene...

RI: What do you feel is the remaining scene like compared to the early days of punk, has it taken a bad direction or has it learned its lesson from its mistakes?

Peter: What kind of mistakes do you mean?

RI: Things like being too dogmatic or whatever, I mean the





scene is split into so many sub-scenes (some idiot from the club now turns up the music, I can't hear myself talk). So many people are extreme in one way or another which often leads to small-mindedness and ultimately makes the scene fall apart. One should think people are struggling for the "same thing", but that's just not the case. How do you feel about that?

Peter: I think now you get a lot of people that are more into doing what they do, rather than telling people what to do, which is where we come from really. We're not into telling people what to do, you know. Do what you want as long as it doesn't hurt anyone else. That's what we do... For the rest I think the scene was better before, because there were more people into it.

RI: How did you get in contact with *We Bite Records* then? Did they hear any of your new stuff before they signed you?

Peter: No, they didn't. They came to us and said they would be interested in putting our new album out. The thing is also, to get the new album out they also wanted to re-release the old stuff, so they've got quite a good deal, really. I think at the same time we didn't realize we were gonna make such a good album and I'm really really pleased with the new album, everyone is pleased with it. I think everything's OK with *We Bite*. Yesterday we went to their Christmas party... At least they put out Lp's, not just CD's.

RI: What would you name as your early influences?

Nowadays you obviously listen to a lot of Motorhead... Peter: Do you think so? Some people told me they can hear the Sex Pistols in our new album. My old influences are all the old punk bands like The Ruts, The Clash, Sex Pistols.

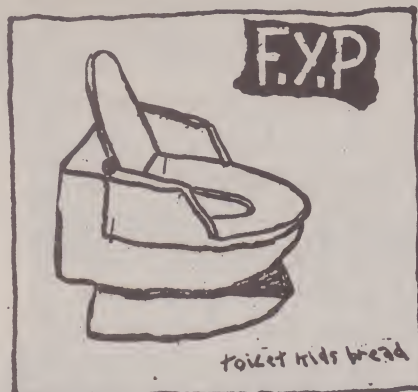
RI: What do you like listening to these days, taken as granted you have time at all. After all, some bands told me they don't even have the time to listen to other music than their own...

Peter: That's crap, whoever said that were bollocks. My two favourite albums right now are the *Black Grape* album and the new *Oasis* album, but then again that might change next week when another good album comes out. I'm not really into listening to just one band, I'm into listening to albums. Different kinds of music as well. Anyone thinks that because you're a punk that you just listen to punk. I just get bored of this sometimes, wanna listen to something else. I'll listen to anything...

RI: Do you have any last words, perhaps for your American audience?

Peter: Come and see us when we come over there and play. There is life before and after *Offspring* and *Green Day*!!



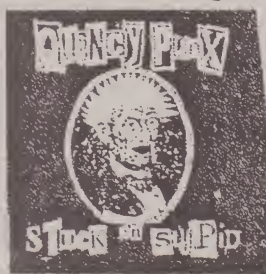


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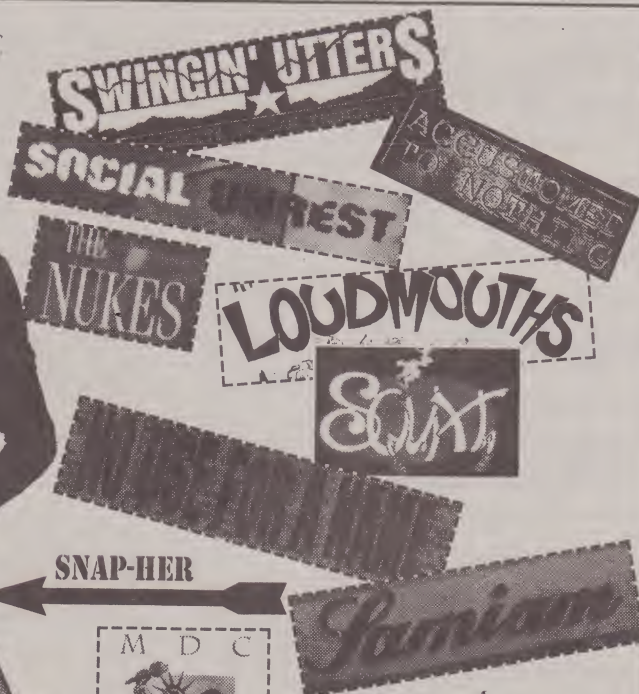
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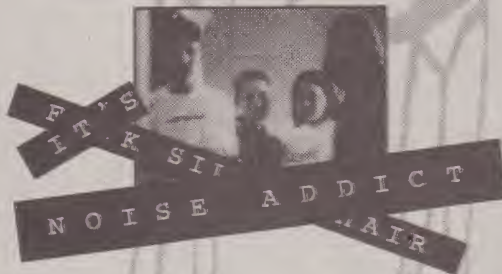
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SEPULTURA

Unquestionably, Sepultura have proven themselves to be more than just another "metal" band in their more than a dozen year existence. Dealing with topics which questioned authority and human rights, they distinguished themselves from their counterparts which sung about Satan. When bands like Slayer sung about upside down crosses, Sepultura sung about greed and anguish. They took a layman's approach to everything and never took on a persona of being superstars or better than everyone else. They grew up on the streets in Brazil listening to punk bands like the Dead Kennedy's and The Exploited, bands which later were to influence their music. What follows is a short, insightful interview I conducted over the phone with Max, lead singer of Sepultura.



RI: How'd you get into hard music like hardcore and punk, a music that until not too long ago was exclusive to places like the U.S. and England?

MAX: It was really underground but there was a scene going on in Brazil. There were a couple of local bands like Ratos De Porao and stuff like that. That's why we liked that kind of music because we were rebelling against the societies and the way we were living. The country was all fucked up. We didn't want to listen to happy music. We wanted to hear something aggressive that we could relate to. That's when we started to listen to metal and hardcore.

RI: I notice you like old punk bands like Discharge, Dead Kennedy's... Do you still find yourself listening to the same music you listened to many years ago?

MAX: Yes, those bands are like Black Sabbath to a majority of people. I like Black Sabbath, but I never stopped loving bands like Discharge, The Exploited... all the good stuff. The lyrics are very important to me too. If you grab a Dead Kennedy's album, the lyrics are so actual. It's been so many years, but you still read the lyrics like for "Censorship" and "Chickenshit Conformist" and they can still hold true today.

Conversation drifts into how Roadrunner Records handles their promotion and then into record inserts.

MAX: I think there's enough information in the new insert for people to figure out songs themselves. I think that's also part of the fun of it, to figure out the songs yourselves. I remember the fun of sitting for hours figuring out things about the records even after days, sometimes after

years. There's a Bob Marley record that just the other day I found some small print on it which said "this album is really good to roll joints on." For many years I never noticed it.

RI: Why exactly would a foreign band sing in English?

MAX: It's always been intentional. We wanted to think we could reach people all over the world. I think over the years we have. In my wildest dreams I never thought we would go to see Indonesia or Russia. The English language has made it easier for everybody to understand. It's universal. If we were singing in Portuguese, believe me I wouldn't be doing this interview with you right now.

RI: Are there labels in Brazil which are large enough to get you international exposure?

MAX: There is a large music scene there. Then again most of the bands there sing in Portuguese. They don't care about never going outside of Brazil. They are happy just being successful there. We just had the opportunities and bigger ambitions. We wanted to spread our music and words worldwide.

RI: How do you feel about bootlegs since I've probably seen about twenty different ones of



Sepultura circulating around?

MAX: No, I don't mind at all. I actually buy them sometimes. You know, when I was a kid I bought bootlegs from other bands. It's a way to listen to bands in a real live sound without the studio bullshit. I don't care about bootlegs at all.

Ri: I just recently listened to the band Nailbomb for the first time and enjoyed it. Are side projects something you actively do?

MAX: That is the only one which I put on a record. There were many before but they only made it to tape, nothing official. The only official one is Nailbomb and it's dead now. We killed it. It was a very punk/hardcore project. The major brew was "I don't give a fuck." Do anything you want and you don't care about the album being nice... It was a fuck off project.

Ri: Why did you choose to live in Phoenix, Arizona of all places?

MAX: I came here for a while and I liked it because it was away from everything, like L.A. or New York. I didn't want to be trapped into the rock thing with all the show-offs. For me it's like a killer refuge place where I can do my work and take my mind away from things a little bit. When I go on tour it's all chaos. Here I get to do the stuff that I want to do besides music, a regular life.

Ri: Unlike your past efforts, I feel that your new album "Roots" is somewhat of a concept album, reaching back to where you came from and your culture. What exactly did you hope to accomplish?

MAX: There's a lot of things I wanted to accomplish with this record. One of them was we wanted to prove to ourselves and to people that we can still be the same intense heavy band, but we still can go further and make our music even more different and

more wide than people can expect. It's an album full of experimental stuff all the way from the beginning to the end. It was done on purpose. It was pretty much about having a different record. I'm sick of everybody sounding the same. We wanted to do something that sounded off the wall.

Ri: According to the promo it says you actually went to a remote part of Brazil to record with indigenous indian warrior tribes? How did that carry over? Will this be released as footage on a video?

MAX: It went great. It's a remote tribe in the middle of Brazil. Not many Brazilians go there. They have a great culture. The whole experience was amazing. It was beyond music. Such a spiritual culture I had never seen before. It's really intense to meet people like that. We were there for three days living like them and eating their food. We were living like Indians in the middle of nowhere in Brazil without electricity or nothing, completely remote. This is why I made this record so extreme and experimental. We really try to surprise ourselves and our fans by doing things like this. I enjoy doing stuff like this as much as I can. It was really wild. Plus the whole tribal thing for me was meant to be that way. There has been a lot of destruction of tribes and culture in Brazil and in the world. By doing a work like this we think we can help the tribe to keep being themselves and maybe the white people will leave them alone, let them be what they are. Stop bugging them and stop trying to fuck their shit up.

Ri: I believe you've shifted the heaviness of your speed into slower more musically complex songs. Is this a new direction Sepultura plans to pursue?

MAX: I get more brutality out of slower songs than really fast ones. I get really bored with the new fast stuff. I like to listen to the older fast stuff. It was meant to be played fast and to be aggressive. A lot of people are playing fast for the sake of playing fast. It comes off generic. I convert the fast into a slower pace. To me it's more aggressive.

Ri: Now with the Headbanger's Ball no longer in existence, how can we see your videos?

MAX: We continue to do videos because we get to reach other parts of the world where MTV is not such a dictator. MTV here is like Reaganomics. They really change the generations into how they want them. It's really sad. They do whatever they want. They are in control. Hopefully it'll change. I hope in the future perhaps another cable company will come that will play different styles of music. I think they are hurting music more than they're helping it. They only play two kinds of music to start with. You either have to be a rap artist or what is so called "alternative." We're still making videos regardless. We filmed a documentary when we visited the Indians. It was a once in a lifetime thing. Never in the history of Brazil has a music band recorded with a tribe. It's really special and needed to be documented. We'd like to share it with our fans and a lot of people will appreciate it. They will get to know more if they see how it was done. It's hard to put into words the whole experience. It was really cool, really exciting, really different. When you watch video you get the real thing, the whole ceremony and the spiritual dancing.

Ri: Do you feel as if you're getting more spiritual?

MAX: There's balance everyone has to find. That's the only way you can continue doing things. I'm still very much against a lot of the same things. I believe in Sepultura. You have a band who has a message and also has a positive belief that we try to give people, positive vibes. Otherwise you become a depressive maniac.

The conversation drifts into the various band members that recorded with Sepultura on the new album like Mike Patton of Faith No More. Max very much feels that diverse songs like "Look Away" on the new album added a much needed change to their sound. He couldn't imagine releasing another album like any of their past efforts which according to Max were "great and perfect for their times" but he would be very unhappy with had "Roots" sounded like.

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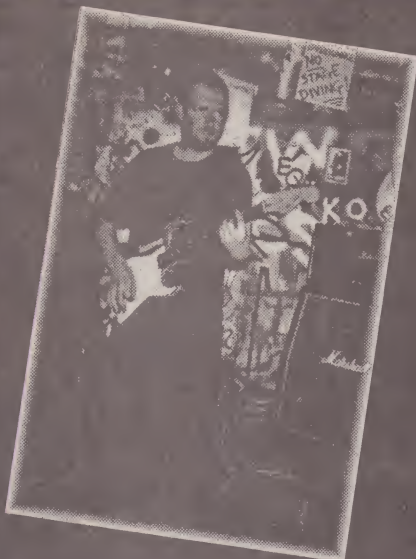
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"Small Talk" * with Me the "Media Man"* and CITIZEN FISH

By Damon Beebe

Last November as I was scanning over a newly received "LIST" I saw the words Citizen Fish. I couldn't believe my eyes. I then saw they were playing at Cafe This in Santa Rosa, and 924 Gilman St., both in the same weekend. I hadn't ever seen Citizen Fish play before do to various reasons, so I was definitely not going to miss this. I figured, "hell I might as well do an interview if they're going to be right here in Santa Rosa. Maybe I could get them to come into the station and do it."

About 2 weeks before the show I sent Citizen Fish a note asking if it would be possible to do an interview at their show in Santa Rosa. Very unexpectedly, I received a reply from Dick (the singer) a few days later saying that the interview would be fine. He told me to call them a day or two before the show to plan out a time to meet. After 2 days of playing phone tag with each other, we somehow figured out a time to meet at Cafe This. I headed up to the cafe about two hours early to make sure we would have enough time. I had never really been nervous about doing an interview before, but Citizen Fish is just one of those bands. I held a very high respect for those guys, one of the few punk bands that I truly do. I was incredibly nervous, I didn't know what kind of guys they were - for all I knew they could have been a bunch of arrogant arseholes. I didn't have anything for the interview, just the tape recorder and a blank piece of paper. Even though I was so nervous and had no "real" questions ready, besides the same old crap, the interview turned out OK, they were incredibly nice guys, and we all had a good time. Here's how it went...

RI: Well, I guess first off, you guys might as well introduce yourselves.

Dick: I am Dick and I do the singin'!

Jasper: I am Jasper and I play the bass!

RI: When, how, or why did Citizen Fish start?

Jasper: To make loud noise in a rehearsal room was one reason.

Dick: (Burp) Because it is the only thing we can do, and the only thing we like doing. We don't have to retire from the "job", we do it until we can't do it anymore.

Jasper: We get to say words and play music.

Dick: OK, the straight answer; We started in September '91, no wait! We started in '89.

Jasper: 20th century, late 20th century, sometime around then.

RI: Where did the name come from, Citizen Fish?

Dick: I don't mean to interrupt, but do you call yourself Fuzz for a tax dodge or what?

Jasper: Did you used to have a pathetic goatee? (DJ FUZZ used to be my DJ name - I'm sure you all listened to my show!)

RI: Hey, I get to ask the questions around here. Where did the name come from?

Jasper: "Pete the Roadie" made it up. It sounded good so we kept it. After we took the name we started putting loads of meanings to it.

Dick: That's right, there are loads of meanings. (In one breath, the response comes out in rapid fire) We're all citizens. Most people live in cities with the basis of life revolving about jobs and living the "9 to 5" life of routine and repetition. The Fish represents the inner person in all of us (cause we all evolved from fish in the first place) who prefers to go where they want to go, do

what they want to do, which is what fish do. And fish also don't go around throwing bombs at each other like human beings do. So Citizen Fish is like the contradictory balancing nature of human kind. We have to live with this balance, and if we fall too far to one side, being the Citizen side - we're not going to allow ourselves, well, to be ourselves. If we go too far on the Fish side, then we'll . . . (deep breath) . . . Drown! So you have to keep the balance, but it's a very fine line.

RI: UH HUH!?! . . .

Jasper: So there you go - Ha Ha!

RI: What were some of the earlier bands that got you in to doing what you do?

Dick: I think this question really sucks! It's just a very generic interview question. No matter what bands you're influenced by you have got to sound at least one step away from that or else you're not going to sound original at all.

RI: What I mean is, since "you guys" (the members not "Citizen Fish") have been playing since very early on in punk history, there weren't too many punk bands around yet. Was it the bands that were around early on that got you into playing the type of music you do (i.e. SUBHUMANS, etc.) or did it come about on its own?

Dick: Personally, my influences were all based in the early punk rock days, like: The Adverts, The Clash, The Sex Pistols; and at the same time, in the background: Madness, The Selector, The Specials; which all kind of crapped out later on.

Jasper: The same for me. I just loved the feeling of it, listening to all the punk rock records of 1976,77. It had a very big impact on me.

RI: Are there any bands now that you think are anything special, ones that are around as of today?

Jasper: Yeah, big time! We've got some friends in England called Bender, they're a three piece band. They're a really good band.

Dick: AOS3, similar sort of skanky, punky, style, from Newcastle. Also the Dub Syndicate, they do the best reggae ever made.

RI: Tonight's your first night of the tour huh? Where else are you playing while you're here?

Dick: Tomorrow we are playing at Gilman St., then up to Sacramento.

Jasper: We're doing sort of a big loop of the west coast; San Francisco down to L.A. and San Diego, then Phoenix, Tucson, Carson City. Then we are playing in some caves outside Las Vegas.

RI: What's happening at the caves? Are these real caves or what?

Dick: I don't know, we don't really know too much about it yet. It sounds great though.

RI: What or where is one of the best places you've ever played?

Dick: Berlin, at the Kopi, it's a huge squat where the Berlin Wall used to be.

Jasper: For anyone who's traveling that way, just aim for the wall, or where the wall used to be, and you'll find the Kopi Squat. You can't miss it, it's a megaplace. They have great gigs, lot's of people, excellent atmosphere and it's just a great feeling to play there.

Dick: The most amazing gigs happen once and you play what was an amazing gig the first time, but if you play that place again the amazingness generally tends to wear off. Because you always imagine the place being bigger than it was, better than it was. This place, the Kopi was just as good the second time round, so it's like - "Totally good." I mean it cannot be beaten; not in my mind anyway.

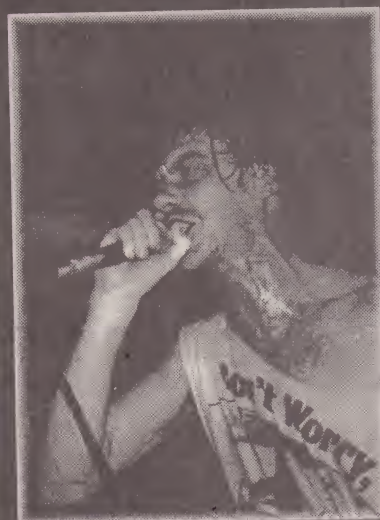
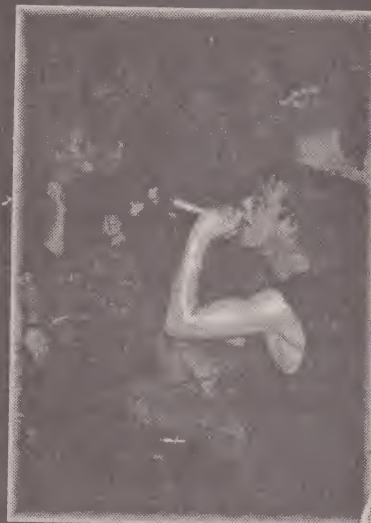
RI: Is there a real difference between the crowds throughout the U.S., England, the rest of Europe?

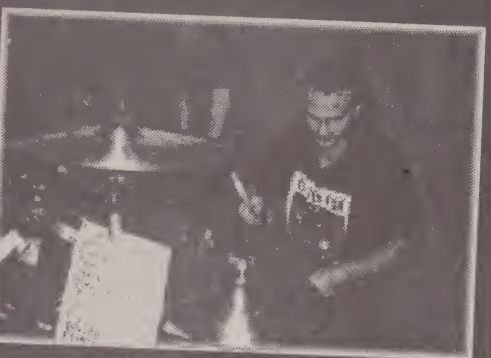
Dick: Ummm. . . A lot of the commercialization of the U.S. bands does seep in around the world. I feel that. . . Ohh, that must of hurt!

Jasper: (bursts out) Steady now, someone has just now fallen down on a Monopoly board. WEIRD!

Dick: Totally bizarre! This is something that does not happen in England. People throwing Monopoly boards around in the street before gigs. (note: There was a dumpster full of old game boards that some people pulled out and started playing hop-scotch on. It was raining, so the boards got wet, and a girl by the name of "Amanda" fell quite hard on her ass.)

Dick: Speaking of Monopoly and money, I think it sucks that these bands are all signing to major 'fucking' labels and you don't need to do it, unless you want loads and loads of money. . . and that sucks as well! . . . Umm, where were we, oh yeah the differences





between one "culture" and another. It's hard to pin it down without using generalities, and as I've said before all generalities are wrong. . . Uh, except that one. Ha ha.

Jasper: I think that the people are generally all the same in all the Western Ways.

Dick: The biggest difference is when we come back from a tour in the U.S. and people think "oh you must have made thousands of dollars, loads of money, played in really big clubs, had loads of groupies, loads of cocaine!" It's all this bullshit, this Rock Star bullshit is still in the psyche of anybody who lives over there and hasn't been over here, where the reality is way different. Over here in America we have got to struggle to break even doing a tour. We have got to sell a hell of a lot of t-shirts and merchandise just to break even. We get paid less money over here, we go longer distances, we're given less food, etc.

RI: So what do you think, is Punk Dead?

Jasper: It depends on how you look at it.

Dick: No, I don't think it is. Just the fact that there are bands out there doing it for themselves still proves the fact that it isn't. I mean if you do it yourself, then no one can just fire you and leave you stranded not knowing what to do. These big labels do everything for you, what about when they drop you, how are you going to do anything for yourself, because you've always had somebody doing it for you. If you do everything for yourself from the very start and still manage to make it like we do, I mean this is our sixth tour in the U.S., and that's something most bands don't do even if they are signed to a major label. And we've done it all ourselves and/or through people that are on the same level as we are.

RI: Oh yeah, what do you guys think about the flyer for this show? (for those of you who didn't see it, it said "Show of the Century" featuring: SUBHUMANS, also known as CULTURE SHOCK, also known as CITIZEN FISH! The first two names are former bands of Citizen Fish members)

Jasper: Well if it's "tongue in cheek," it was very tongue in cheek. But if not, it's pretty crappy.

Dick: A little more like "Tongue in Ass" I think. It's a bit silly. What's the point of putting that. If read at a glance it reads as if all three bands are playing the same gig; which is not only untrue, it's also misleading. Not that we're ashamed of our past or anything, but it's hard enough to get away from people shouting for "Religious Wars" all the time. We don't particularly want to look back at the past and drag up all these old tracks just to please people. It's not the same line-up, we're 10 years older, and we're just looking forward instead of backwards is what it comes down to. I mean all those tracks were all really good, but they belong where they were played and on the records for as long as the records are made, and now . . . is what we're doing now.

RI: Now that you have 3 full length records and a live album, when does the next one come out?

Dick: We hope to get it out by May or June, next year.

RI: Why did you guys put that 7" (Flesh and Bones) out on Lookout Records?

Dick: We wanted to get it out over here, and they had the money to do it, which we didn't (except to put out 1,000 in England). We knew Lawrence Livermore (owner of Lookout) and he was into doing it. We thought it would be good to get them over here, save people some money, and make it easier for people to get a hold of it.

RI: So do you actually run Bluurg Records (Citizen Fish's label)?

Dick: Um, if you can call it running at all. Most of it is me doing mail order, sending stuff out in the post, making phone calls and occasionally putting out records by other bands; but mostly only stuff from us. Selling records is not easy, unless you have got a big, big budget to put big, big adverts in the big music papers, and we haven't got that.

RI: Who writes the music, and lyrics?

Dick: I write the lyrics. And Phil and Jasper mostly write the music.

RI: What are some of the best, or most fun, or most exciting things that have happened on tour?

Dick: Ah Hah! This is a really good question!! This is such a good question that we never come up with an instant answer for it. Most of the good stories from bands concern major disasters. Usually involving vans and crashing, and people getting illnesses and diseases; so we've been lucky, because it hasn't happened much to us recently.

Jasper: If you had given us some warning of that you were going to ask this, we could have come up with tons of things.

RI: Well we can come back to that one. Since you guys have such strong lyrics and topics, do you guys ever get people on your back about certain things that you do; saying you're hypocrites, etc.?

Jasper: Well, not to much, I mean it's not like we're going around hitting people with sticks because they're not doing what we like. People can do as they like, we just live and try and take care of our actions, probably just as you do.

(By this time, the club was pretty packed and we were totally surrounded by people with everyone wanting to talk to Dick and Jasper, so we had to prematurely end the interview.)

RI: Well, I thank you guys very much for your time, and gracing KSUN with your words. I hope the rest of the tour goes well.

Dick & Jasper: Thank you too, Fuzz. And great name.

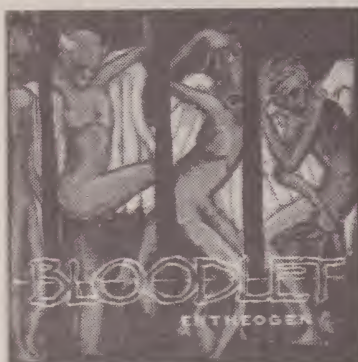
Well as I found out by doing the interview, the guys from Citizen Fish are some of the friendliest people I've ever met. I had a great time doing the interview, and I hope they did as well.

The show that night was great, packed with people, and extremely energetic. Citizen Fish moved the crowd like I had never seen before. I was fortunate enough to attend all three of the shows they played in the Bay Area: Cafe This, 924 Gilman St., and the Hof-Brau in Oakland. Even after these three shows I still hadn't had enough of them. If you ever have the chance to see them live, I would highly recommend it.

The other bands mentioned in the interview; AOS3 and Bender have stuff on Bluurg records. If you'd like to get some info. or a record/cassette/CD of these bands or anything from Citizen Fish, the Subhumans, and/or other bands, you can write to:

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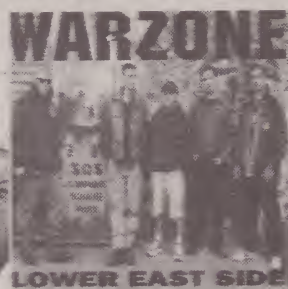
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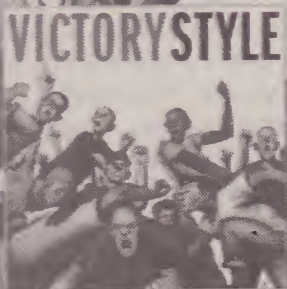
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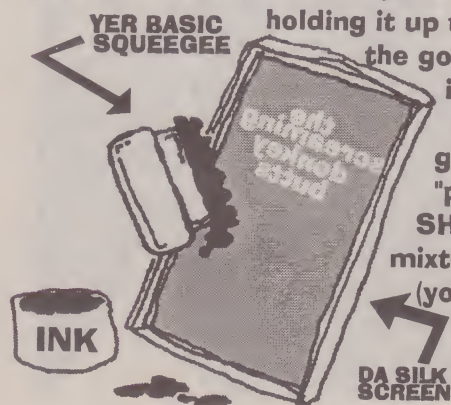
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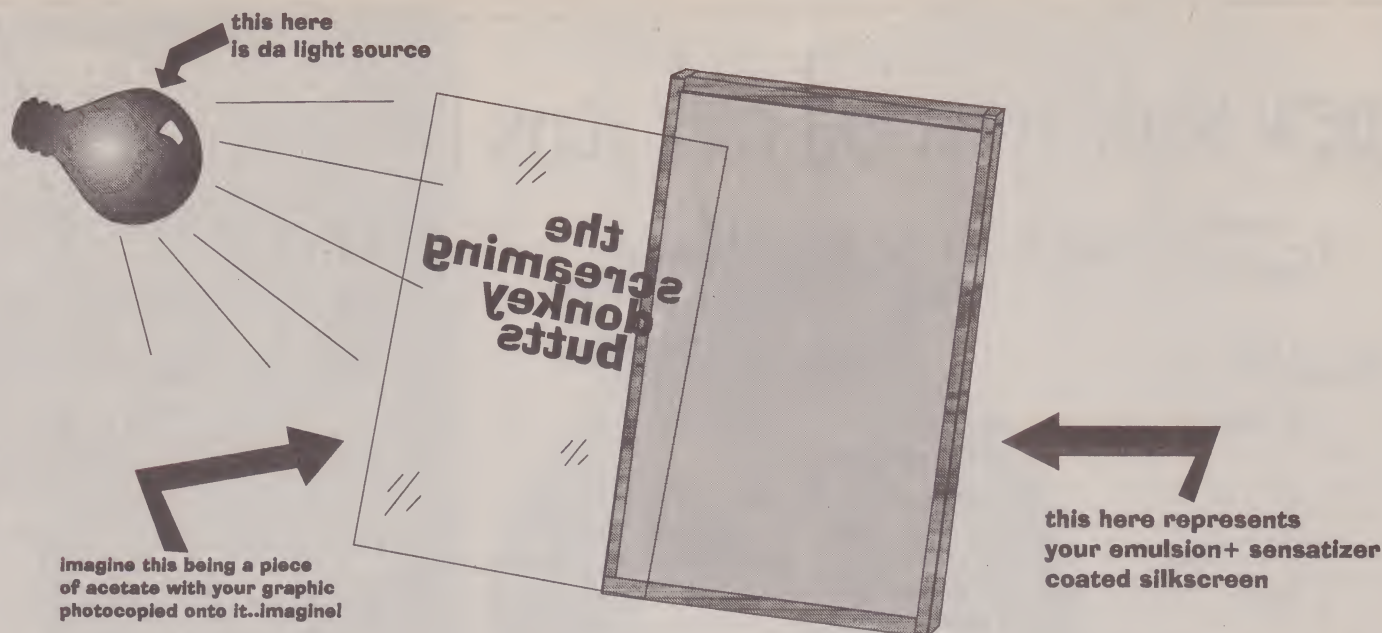
DOIN' YER OWN SILKSCREENIN' WITH CHUCK LOOSE!!

I did it meeself!!



Ok, so...how does it work?? Silkscreening, I mean, like, how are **IMAGES** put down on to a **WEARABLE ITEM OF CLOTHING**, like, fer example, a T-shirt? Well, kids, here's the facts...silk-screening is the process in which an image is burned onto a piece of...um..like,ya know, silkscreen or similiar-type materiel and then inks are squeegeed through said screen onto yer t-shirt, baseball hat, bookbag, sticker, pet lizard, or, Iggy scam (yes, it was Iggy Scam, famed Miami punk writer who once silkscreened the word "**CRIME**" onto his chest **EVERY DAY** during the tour of our mutual band, **CHICKENHEAD**, but 'nuff about that, onto the do it yerself part...) OK, let's get down to the doit...first thing yer gonna need for this project is some workin' space, preferably covered with newspapers or an old dropcloth, a few supplies that should be available at most arts & crafts supply houses, and an adult's permission. Firstly, ya wanna start off by purchasing or otherwise aquiring **SILKSCREENING EMULSION** which, basically is a thick gluey crud that, when mixed with a second ingredient called **SENSATIZER** becomes light-sensative! That's right! It's actually sensative to the action of light upon it! whoop! zip! pow! And why is this good for you? 'cuz you can use this light sensative mixture to actually burn an image onto yer screen...while yer at the arts & crafts store, pick up some **SILKSCREEN**. Yes, it is a misnomen,as it is not actually **SILK**, but usually a rayon or nylon mixture, similiar in substance to one of yer mom's nylon stockings. It comes in **LOTS** or different kinds, the difference between which is determined by two factors; 1.the actual quality of the material from which the screen is made and 2.the number and closeness-to-each other of the holes in the material. **OBVIOUSLY**, the more expensive stuff is gonna be of better quality, and will have the holes in the material closer to each other.Yer gonna wanna mix the emulsion and sensatizer with each other following the ratios that should be printed on the bottles...usually, I use **CROWN** brand which is mixed at a ratio of 1 part emulsion to every 4 parts sensatizer...**IMPORTANT! YA GOTTA MIX 'EM IN A DIMLY-LIT ROOM!! WHEN THE EMULSION AND SENSATIZER HIT EACH OTHER, THEY BECOME SENSATIVE TO LIGHT!** Usually, I mix 'em in the bathroom, replacing the bulb in the socket with a 30 watt red lightbulb.Mix thoroughly. Now, before we got to this point, "we"-that is-you and I-should have done some other stuff, namely, taken aforementioned silkscreen and affixed it to a frame (also available at artsandcraftsstore...or, use a bevel saw, get some wood, and build yer own!) tightly...I mean **TIGHTLY!** We wanna be able to bounce a quarter offa that sucker!. Alright, ya take the frame-with-affixed-screen on it into the darkened room with you, and using a spoon,trowel,metal ruler, monkey's paw,etc. etc. goop the **EMULSION AND SENSATIZER** mix onto the screen, I usually use a big ol' soup spoon, in fact, the very one my roommate eats soup with-hyuk! to trowel the mix onto the top of the screen, then I use the metal ruler I hoarked from work to draw the goop down the screen in an even fashion, evenly coating the entire screen, and checking it against my red light by holding it up to said light, and checking for any pinholes I might not have schlubed the goop into.OK, now I let the screen dry for about 45 minutes, or until it's dry to the touch...now, way in advance, I've already drawn up my graphic, taken it to my local kinko's, and had them photocopy the graphic, in black, onto a piece of clear acetate plastic...this is my "positive".I'm gonna set my positive **BACKWARDS** (so anything that **SHOULD** be goin' left to right is goin' right to left) on the top of my mixture-encrusted screen and set an 150 watt bulb about 1 foot above it (you will fuck this up, I guarantee-it. this is kind of a variable measurement and can only be determined in the exact situation you are "burning" you screen at-it may take more time,less time,more distance,less distance, etc.etc...once practice will get you right,pal.)





In fact, I think it took me about 4 wasted screens, before I got my burn time right. Derrr....What works for me is an 150 watt light, 12 inches distance between light and screen, and seven to 9 minutes of exposure...at somewhere around 8 and a half minutes, I turn off the light, grab the screen, and jump into a warm water shower, holding the screen under the running water to wash out the emulsion...**WHAT HAS OCCURRED**; where the light hits, i.e., the clear area of the acetate, the emulsion mix has reacted to the light and hardened and dried...it sorta resembles dried elmer's glue. Where my design is copied onto the acetate, no light was allowed to pass onto the screen and those parts of the emulsion mix are still un-hardened and can be washed outta the screen with warm water and the pressure my shower provides. Usually i let the water rinse against the screen until I see the image appear, snap off the faucet, set the screen **LEANING AGAINST A WALL HORIZONTALLY, NOT, I REPEAT, NOT EMUSION SIDE DOWN**, to dry and go make a snak. Usually some cheese and ritz crackers. And a soda. After the screen has fully dried, yer ready to go into **PRODUCTION!! WAHOO!! PRODUCTION!!!** Go to the hardware store and buy a squeegee, stop by the arts and crafts store for some **WATER BASED SILKSCREENING INK** (my favorite is speedball silkscreening ink **OR** the good, reasonably priced generic ink that the Pearl arts and crafts store make) and pick up more ritz crackers while you're out...I ate the last of the box..firstly, lay your screen flat upon the surface you wish to leave the image on...t-shirt, jacket, Iggy Scam, whatever...use my roommate's soup spoon to trowel some of the ink evenly accross the top of the screen and in an **EVEN, NEAT** fashion, draw the squeegee **PUSHING THE INK** down accross the screen, which pushes the ink throught the little holes of the design and onto you surface...cloth is pretty absorbant, so you can lay it on kinda thick, with no ill effects, while if you did this to somethin' like, lessee, Iggy Scam, you end up with a blotchy, over-inked design, as the surface cannot absorb the ink, and in blortches onto the surface...well, this is a pretty basic rundown of the way silkscreening works...for more info you should go the the library and check out a book on silkscreening, or get a starter screening kit from da arts & crafts store. enjoy. have fun. god bless. I'm yer buddy! -chuck loose

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Interview by Kenny Sardina. Photos provided courtesy of Chris @ Desperate Attempt

If you haven't heard of them, it's probably due to the fact that they released their first album "The Blackening Factory" on a European label, Rough Trade, and haven't toured extensively here in The States. Now, with their second release "Eden" released last year and licensed through Desperate Attempt Records, Grinch are growing in popularity in the U.S. With their fierce sound reminiscent of mid-period Neurosis I don't foresee popularity being a problem. I caught up with Ron a night before they went on a national tour which unfortunately didn't reach down to my neck of the woods, sunny South Florida. Knowing he probably had a ton of things to do and not wanting to take up too much of his time, I made sure to make this interview concise and to the point. The following is what unfolded.

RI: First off, where are you from and how serious are you about the band?

RON: We're from San Francisco mostly. As far as being serious, that's a hard one. We've been doing it for about six years. We had a lot of lineup changes. We've had some good things and a lot of bad things happen to us, mostly bad. We're not serious enough to quit our jobs. We've quit our jobs a lot in the past, but we have jobs. It's all kind of relative. So many bands, that's all they do. They sleep on floors or whatever they have to so they

can tour as much as possible. Compared to bands like that we're not so serious. We've been doing it for a while and yeah we spent a lot of time and money and effort on it.

RI: For a lot of years I hadn't heard of the band. What do you attribute that to.

RON: We haven't really done an extensive U.S. tour and we were on a German label for most of the bands existence. We toured Europe twice and we got pretty good distribution and advertisement in that part of the world. People didn't know too much about us in The States until recently.

RI: Being that a lot of people would be interested to know your history, why don't you briefly tell us the which, whys and whens of your former bands?

RON: I don and I are the original members. I was in Christ on Parade and I don was in Chrimpshrine. During the course of our history we've had... our original drum-



mer was in Verbal Abuse and then we had Tim Stiletto who was the original drummer for Fang. Then we did a European tour with the drummer from Amebix, Spider. We've had a lot of drummers. We had Marky from SamIAm in the band last and now we're going on tour with Aesop from a local band Hickey. We've had bad luck with drummers, but all the drummers we've had have been excellent. We have a new guitar player who does vocals too who's called Mark. He used to be in Possessed. He did a tour with them or something.

RI: I believe there would be positive and negative aspects about being from Oakland. Does the band consider itself a Bay Area band? Has there been much support? Have Europeans been more supportive?

RON: We are definately a Bay Area band. Support has been on and off because we've had so much trouble with members in the past. Every time we start to play out a lot and get things rolling we always had to break up and take a little hiatus and write new songs and then we'll go to Europe or something. Things have happened very backwards. I think we were bigger when we first started than any other time. For a while, locally, we were a fairly big band. Then over the course of the year, we've had so many member changes, it's been kind of hard.

RI: By definiton what is a Grinch? Does this term have any significant meaning for the band or is just based on a Dr. Seus character?

RON: Yeah, it's Doctor Seus. When we decided on that one, we were fed up of thinking of a really deep, intense name. Everybody loves the Grinch. It's the coolest kid's book there is. Who doesn't like Dr. Seus. I kind of regret it now because when we went to Germany all the magazines asked "does this mean a cross between grunge and crunch" or some stupid shit like that.

I guess Dr. Seuss didn't crossover to Europe. They misinterpret it.

RI: What do you have available? Why release an album on a European label rather than on a domestic label?

RON: Because they offered. I had just left my band before that and started Grinch and we hooked up with Rough trade and they wanted to do it. We kind of didn't expect anybody to offer us a record deal

so early in the game. We were enthusiastic about it and went ahead and did it. First, was "The Blacking Factory" and then came "Eden" which is currently licensed to Chris Egaen of Desperate Attempt.

RI: Do you plan to rerelease your debut "The Blacking Factory" domestically?

RON: I don't think so. It had it's run and we sound pretty different now. It's up to anybody that want's to license it. It's not something we are going to pursue.

RI: What do you have in the works?

RON: We actually finished a record with Chris at Desperate Attempt about a year ago but he hasn't had the money to put it out yet. We're not on Rough Trade because we want to do a domestic release. The album is called "Better Living Through Atrophy".

A lot of the songs we play are off that. I really like it. We did it for a lot less money, but it's got a cool live sound to it. It's pretty fuckin' heavy.

RI: Does the fact that people compare you to Neurosis bother you?

RON: Sometimes a little bit. I think Neurosis is a great



band but it's kind of frustrating because I don't think we sound so much like them. They're old friends of mine. My last band Christ on Parade... we were brother bands. We shared a space and lived together and all that kind of stuff. It's kind of weird because at the time we were doing the same thing. We were playing a similar type of music when Neurosis first started. We all

listened to the same bands: Rudimentary Peni and Black Sabbath. People can think whatever they want. There's definately worse bands that we can be compared to. *(Conversation drifts into Sleep and Neurosis.)*

RI: With lyrics that mostly portray a sick, scum filled world, would you say that the band has a negative outlook on life in general?

RON: Yeah, probably. It's funny when most bands would weasel out of that question. We're all pretty negative.

RI: "The darkside of East Bay."

RON: We didn't write that. It's funny. People think of the East Bay now because of the bands that broke, like Rancid. Before that, the punk scene in the East Bay or the Bay Area in general had UXA, Sleepers and a lot of Fang. People outside of the Bay Area should know that the Gilman Street sound is a very small part of the Bay Area punk scene.

RI: I notice that although the lyrics portray life much as Arthur Schopenhauer or Charles Bukowski would, no solutions are presented. Does the band

feel things are beyond hope?

RON: I do think life is pretty much meaningless and however you want to spend the time from birth to death is up to you. There are short term solutions, though. It all depends. Solutions to what? *(not wanting to get too philosophical we didn't pursue this much further)* We spend a lot of time on the lyrics. A lot of times when I'm writing lyrics I'm not in the best of moods. If I'm in a good mood, I'll go out and do something interesting. If I'm not, I'll stay at home depressed and write a song. Usually when I'm writing or doing anything creative is when I'm not feeling very happy about my life.

RI: The East Bay has always been a mecca for Punk Rock yet all you hear about these days is about Green Day and Rancid. What East Bay bands do you think people should keep and eye out for?

RON: Dead and Gone is a great band. I live with the Hickey guys and their excellent. They don't get much distribution and do everything themselves. The only way you'll get a recording of theirs is probably to go see them live and you should because they're great. They're one of the only bands I consider punk. You got Grotus, Neurosis and Sleep. There are some great bay area bands. It really

upsets me that the Bay Area is looked on as a mecca for safe, pop-punk kind of crap. To me happy and punk should be nowhere near each other. Happy punk is a really bad idea as far as I'm concerned.

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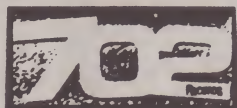
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Recess

Interview by Steve Papp

Photos courtesy of
Schtuff Fanzine



RI: What have you guys been up to lately?

Chris: Well, did you know about the split CD we put out with I Spy?

RI: I got the 10", but I haven't been able to find it on CD.

Chris: Yeah, we put out the same version of the 10" on CD in Canada, and I guess that's what we've done musically for the past...actually, that was about a year ago, so it doesn't really count. We went on tour for a while. We went to Australia and Japan. Australia was great. Japan was terrible. A double 7" came out on Recess Records of just a bundle of old shit. It's just really bad stuff.

RI: Yeah, I ordered that, but haven't received it yet.

Chris: It's just the worst stuff we could find, and we put it on two 7"ers. So, if you think it sucks shit, then you're right.

RI: I heard that there's scratching on the 7"ers instead of labels. Is that a limited edition thing?

Chris: No, we just thought that it would be neat to try that. IT was a stupid idea, and it worked. It's hard to read, but I'd rather look at that than a label.

RI: Are you still on Fat Wreck Chords, and when will you have a full length?

Chris: Well, I guess we're not on any label. We consider ourselves a free lance punk band. Whoever we want to work with, we will work with. We are going to put out another record on Fat, because we came to certain terms that we thought were agreeable. We're supposed to record a new full length for Fat in June. Then we want to put out a record on our own label, and maybe something on Recess again.

RI: Is the new material going to be the same as the first CD on Fat. Ideas, etc?

Chris: I think the music is a bit different. It's still melodic punkish kinda stuff. It's a bit slower than the split 10".

RI: What does the g.e./p. stand for in the song "showdown"?

Chris: The first half of the song was a song that our bass player John originally played on acoustic guitar. It was called "Greenest Eyes". The second half was

called "Preamble". I wrote the lyrics for that, which are dumb. We put it together, and shortened the name.

RI: Who or what is Haillie Sellasse?

Chris: Haillie Sellasse was a religious leader in Ethiopia. It was based around the ideas of the Zionist movement, which claims that there are a certain group of people on this planet who are the chosen people and are returning to their homeland. It's another dumb religion, and it tends to be related to reggae music a lot. Rastafarians are generally Zionists and worship Haillie Sellasse. In North American culture, for some reason, people thought Rastafarianism was cool. We're just pointing out that it's another dumb religion. It's not that big of a deal, just something we thought we'd write about at the time.

RI: I think I know pretty much everything, but give me a brief discography on the band.

Chris: Before we actually did any vinyl, we had three tapes out on our own. I guess every band does that. But the first thing we ever did put out on vinyl was a split 7" that came out with a zine called "Birth" out of Philadelphia. There was a tape comp. called "Yet Still Comes The Rain". It was an animal rights benefit comp. that came out of Eastern Canada. Then, the Fat album, the Fat 7", and other miscellaneous tape comps. After that, the split 10" / CD on Recess. Then, the double 7". There's a guy here in Winnipeg who's putting out an anti racist benefit 7" that we're going to be on with three other local bands. There's supposed to also be a split F.Y.P. 7" and a split All You Can Eat 7" coming out in a couple of months. That's about it.

RI: When and how did you guys form?

Chris: Well, me and Jord, the drummer, knew each other about 10 years ago in junior high and high school. I moved away from the small town I lived in. Then, when we moved into the city, we started practicing. I played guitar, and he played drums. Five years later, we actually got a bass player. The first two bass players were shit. They sucked. They were jerks. Then John came into the band. So, I guess we officially started in 1991 with John, and started writing songs that we liked then, and we hate now.

RI: What's in the cards for the future now?

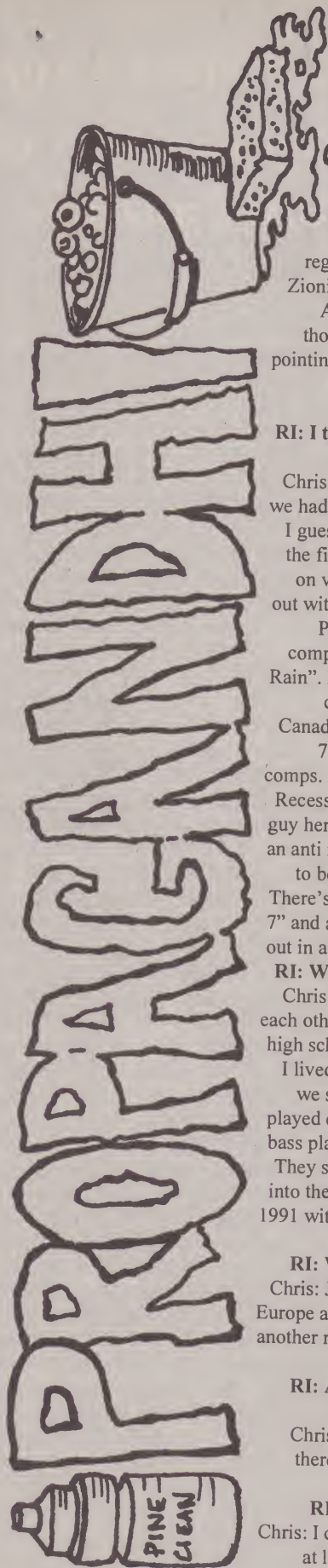
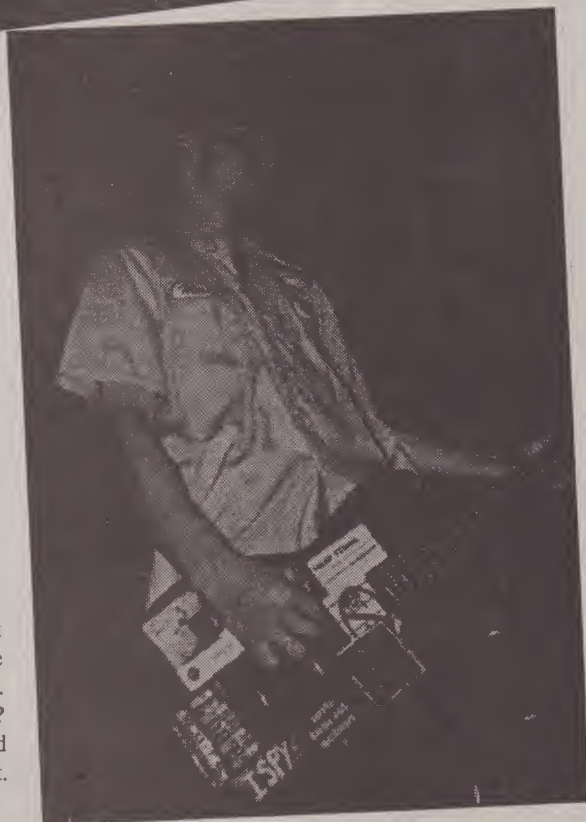
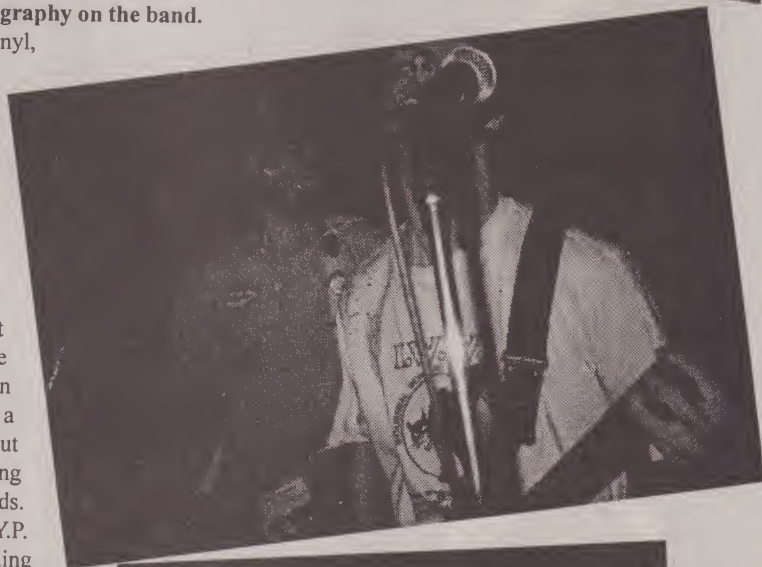
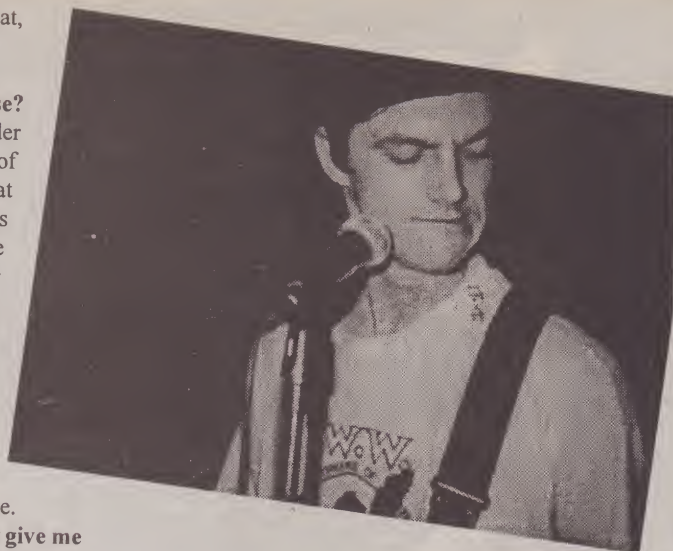
Chris: Just touring, I guess. We're going to go to Europe a couple of times this summer. The put out another record and hopefully get some stuff out on a record label that we started.

RI: Are you going to play the US East Coast any time in the near future?

Chris: Nothing planned, but we want to get out there because we haven't been to a lot of those places before.

RI: Is there anything else you'd like to ad?

Chris: I can't think of anything very clever. I'm bad at last comments. I'm still vegetarian, that's it.



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SKIN OF TEARS Shit Happens • CD

Germany's upcoming melodiccore band. Signed in February, split single with GIGANTOR in March. "Blinded" MCD in June, a killer single. "Golden Shower Of 72 Hits" double-CD in July, couple of shows with Sweden's MILLER in August, more shows with KILLRAYS and THREE CHORD WONDER in September. "Shit Happens" MCD in November and a German tour (with KILLRAYS) to follow in December. GIGANTOR and Nico Paschke produced this fantastic CD which will easily win over fans of Fathead. Guests like NO USE FOR A NAME, PROPAGANDA or NOFX. I'm sure GREEN DAY will open for them in 1996. OF TEARS early next year.

Space Giant • KILLRAYS

Frankfurt's KILLRAYS are becoming more and more popular among melodiccore fans in a very short time period. The band's self-titled debut CD got licensed for their European tour with Boston based HC heroes THE FREEZE (along with a split MCD with them). Their "Battlefield" EP is still selling like hot cake. KILLRAYS are a very famous band with a strong stand against racism. Native African soccer star (who is very famous in Germany) is the main actor in a clip which gets heavy rotation on German TV. KILLRAYS will tour in December. Support: SKIN OF TEARS.

GIGANTOR

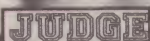
GIGANTOR Atomic! • CD

Oh my god, everybody should be with these guys - so, what do you expect me to write in time? Since their first Japanese tour, GIGANTOR worked extremely hard on a new set of catchy tunes. The band's second regular full-length captures them at their very best: 15 tracks of great, tight and tight sing-a-long punk. GIGANTOR toured Germany with THE DICKIES in September. Did I mention that "Atomic" is their best album yet?

Freak Show • FREEZE

FREEZE is definitely one of the longest standing melodiccore bands from the early eighties. Years before NOFX and WAGON started, FREEZE released several killer albums. Recently they got an offer from a major label but they recorded these 18 songs for Lost & Found. The result is a fantastic combination of old school influences from the past and the speed and line catchiness of modern bands like RAN-DOFFSPRING. A European tour is planned for early 1996.

AMERICA'S HARDEST



JUDGE What We Said And Where It Went • CD

It took us almost three years to put these awesome live tapes together. "What We Said And Where It Went" includes 23 soundbites from live shows tracked down at various locations during 1988 and 1990. The quality of the recordings is what's way more important: this stuff is incredible intense. Imagine the legendary New York City hardcore scene played live in front of a going crazy. The CD comes with a nice booklet (18 pages) with previously unpublished photos.

Backlash • DMIZE

Previous members of MADBALL and 25 TA LIFE ran a band called DMIZE in the early eighties. Although the band recorded lots of material, just one song ("Backlash") got into the light of day. This CD features the best stuff DMIZE ever tracked down. Fans of New York City moshcore will love "Backlash".

BONESAW Shadow Of Doubt • CD

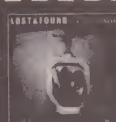
One of the longest existing and best sounding US hardcore band with their second full length. Consisting of former POINT BLANK and TRUE members, BONESAW released the legendary "Written In Stone" MCD on defunct Nemesis label (re-released with improved artwork on Lost & Found early 1995) followed by their fantastic "Alpha Omega" CD. After touring Europe with New York's BL TRAIN JACK, the band now returns with a master album people only would expect from Alpha Omega. "Shadow Of Doubt" is an excellent combination of school speed and anger, hip hop influences and a steamhammer production which guarantees best results.

Reincarnation • WHITE DEVIL

Harley Flanagan - the living legend of the New York City punk and hardcore scene - is back at it again! He started his musical career at the age of 11, drumming for his parents' band THE STIMULATORS. In 1984 Harley founded CROMAGS, one of the best known and most successful bands of all time. After releasing their debut album ("The Age Of Quarrel") original members John and John quit and Harley Flanagan took over vocal duties as well. The classic "Best Of" album reflected those days. After a few nationwide tours CROMAGS broke up. Flanagan spent the last few years busy working with original CROMAGS guitarist Harris Mitchell Mayhew and David Dineen ("CROMAGS" drummer on "Alpha Omega") on a new band: WHITE DEVIL. This three-piece combination of old and new fans of New York City punk and hardcore styles in order to surprise old and new fans of New York City punk and hardcore.



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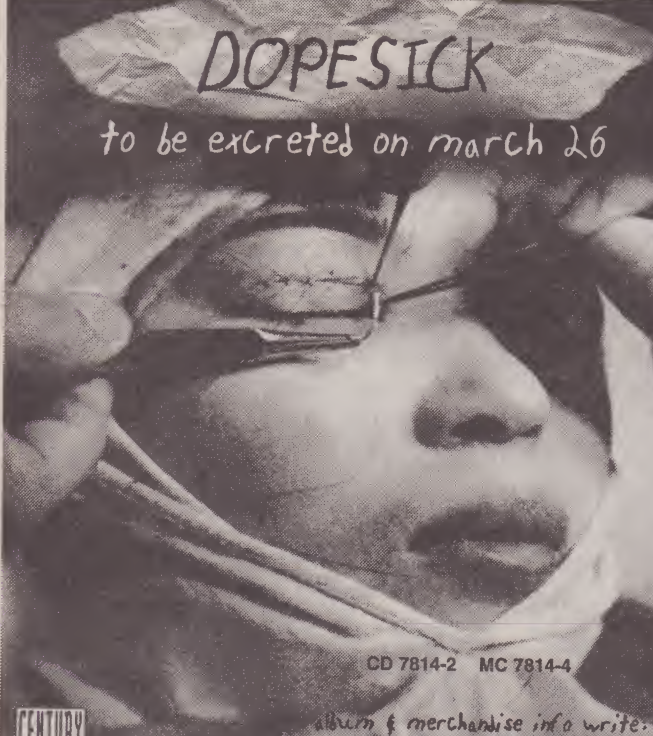
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INTO THE ABYSS

When Legendary Greek Myths Tell Stories about Forgotten Aztec Tails...

The Ancient Greeks have always been famous for their sharpness of mind, their amazing comprehension of the universe, and who doesn't know that Greece is the cradle of great philosophers? Seems as if Socrates' and Homer's heirs haven't forgotten how to handle the world's concerns.

The Greek-German band Into The Abyss ranks as a Gothic band, but they separate themselves from the modern scene, indulging in self-pity and favoring a miserable and gloomy reputation. Myths and legends, however, tell about forces able to create harmony between the conscious and the unconscious, artists and writers of the past and the present have reconciled the opposites of human existence in their artwork and Into the Abyss transfer both myth and philosophy into a sound scenery, reflecting the labyrinthine sea of human psyche.

I'm sure you would never expect the slightest trace of philosophy in this gory anarchistic punk zine, and I haven't the faintest idea how it happened that Matze and I started to discuss the situation of Greek military deserters in Germany or why the German government took the piss out of the Eastern Germans after the reunification of the two German countries.

Maybe that day was a weird day, anyway. Until two hours before the concert there was no indication that we would do the interview at all: no car - no concert. We phoned each and every friend we could only think of, no one would join us even though he'd have free entry ... In the end one dear soul felt pity for us, lent us her car and off we drove to K-town. Janis (guitar/vocals), Costs (bass) and Jens (drums) were just about finishing their soundcheck and I immediately forgot about the difficulty to come here and had a little listen: a sound, fusing rock structures with progressive psychedelic elements and a touch of both Byzantine and medieval influences. A sea of powerful, energetic soundscapes with melodic interludes soaring and floating down easily above a full, rich voice penetrating the mystic.

When we had just made ourselves comfortable on some beer crates in some back room, Jens told us that Berit, the violinist, couldn't join them today since her forefinger had suffered from her last activities with the sewing-machine ... another bad sign that this was really a weird day and a bad one for music and interviews, I figured? But immediately I tried to get rid of such stupid thoughts

Interview by Sigrun Schober
and Matthias Kopfer



INTO THE ABYSS



Sigi (RI): Ok, I'll right away plunge into your music - in your lyrics there's a lot about the relationship between nature and man; you mention environmental pollution, the abuse of sciences and you personify the sea. Is there a certain common idea behind all that?

Janis: Sure, of course. Still, I've to say that the lyrics of the last album were more socially orientated than the ones of this album, which is rather poetic. You're right when you say we personify the sea for it plays a very important role for us anyway. It reflects the labyrinthine depths of human psyche.

Sigi (RI): This strong nature touch, well, - to be a bit provocative, - may I call it the "Flower Power" of the 90ies?

Janis: No, I don't think it's as simple as that, since there's much more behind our music. Well, you know, when you have a certain philosophy in your life, it'll sooner or later make itself felt in the lyrics. Take the second album, for example: we underlined the whole idea not only with the lyrics and the design of the cover, but also did the band name INTO THE ABYSS as well suited to the album. Everything matches the main theme - the search for the depths of your own psyche.

Sigi (RI): So it's above all human being who comes first, not nature?

Costs: Yes, the idea refers most of all to human being. It's deeply influenced by the Greece mythology, but also by other aspects, thoughts and situations you are confronted with in the course of your life.

Janis: There's much influence from other cultures, as well. We don't confine ourselves to German and Greece philosophies and symbolisms. There are many other ideas from totally different cultures that just sound interesting and then you automatically become deeply involved in it, and we feel that we need stimulus like that to complete ourselves. Like the Aztec Feathered-Snake-God Queetzalcoatl, to mention only one of these symbols.

Sigi (RI): Have you been to Mexico or how did you come across this God?

Jens: No, we haven't been there, yet. It's funny how you sometimes hear about things like this, at strange places like school. Fascination then comes all by itself.

Janis: Sometimes a book does do. I read one by Petraven, a German author who lived in the beginning of the 20th century and spent many years in Mexico to describe the life of the Indians. In connection with this book I came upon this Snake-God. Since then I was quite engaged with the study of this faith and snake symbolisms in general, as it exists in Australia as well. It's absolutely independent from our Greece-German background. We don't carry the whole Greece tradition in our souls just because we're Greeks. It's so important to be open for other things, too.

Sigi (RI): Could you imagine having a snake as a pet?

Janis: (laughter) Yes, it's a really interesting animal, but unfortunately I haven't one, yet... But it's strange how it made its way through the history of mankind in different cultures, which have nothing at all in common. The Aztec Feathered-Snake-God and the World Serpent also appeared in European mythology in the Middle Ages. In Australia there exists the so-called Rainbow Snake. Mythology seems to be like a fairy-tale that has been developed by the people and the different cultures in the course of many centuries. In addition to that we create our very own mythology due to our personal conception of the world, since we have our own weltanschauung.

Costs: The Feathered-Snake-God Queetzalcoatl is an ambivalent god. He's the symbol of both the harmony in the macrocosm and the harmony between the conscious and the unconscious. The god's part which belongs to the snake symbolizes water and earth, the other part, the feathered body, belongs to a bird, a creature of light and air. Thus, two essential opposites of life become reconciled. This philosophy is also meant to stress the fact that we don't agree with the depressive and gloomy image of most

Gothic bands.

Sigi (RI): So you definitely separate yourself from modern Wave and Gothic trends? (note: at the moment it's very trendy in Germany to dress up in Dracula's cape, powder the face and to spread an atmosphere of darkness, sadness and loneliness...)

Janis: No, we've never belonged to this camp. O God, it makes me so sick, whenever I think of these dismal types getting carried away by their endless self-pity! Their texts go like: "Help me, I feel soo bad, I could cry night and day, when will death and darkness release me from my pain!" I mean, when we talk of pain, you shouldn't mix it up with misery.

Costs: You easily get labeled just because you like black colors or 'cos you mentioned death in your lyrics.

Sigi (RI): Apropos death - that reminds me of the "Icarus"-story in your song "LA SUR D'ICARE": I think it alludes to the Greek myth of the hero Icarus (who was imprisoned with his father Daedalus in the labyrinth of Crete. The father made a plan how to escape from this place and built for his son and himself feathered wings which he attached with wax. Before they finally climbed the cliffs at the shore in order to leave the island and to fly over the sea back to Greece, the father instructed his son not to fly too close to the sun. But when Icarus felt the air around him and had learned to handle the wings he forgot the warning of his father and didn't realize that he was flying higher and higher until the sun rays were strong enough to melt the wax between his feathers). He plunged into the sea and drowned. Originally the story ends here, why did you change it?

Janis: I got the idea for this song from Auguste Rodin, a French sculptor who lived before the turn of the century. Maybe you know his most famous work "The Burghers of Calais"? And then there's another sculpture, named "La Sur D'Icare" that stands in his Paris museum. When I saw this sculpture, I was so fascinated by his idea that I created that song, which is rooted in the confrontation between the statue and the myth. So when I wrote the text, I figured that death cannot be the end to everything; even if this will stay a question, artists and writers will never stop to discuss. I don't see life after death in the Christian, religious conception, but more like Joseph Boys described it: he does not say that there's a life after death, but stresses that death is definitely not the end, but more like a conversion, a change of condition.

Sigi (RI): The question that came into my mind when I thought about Icarus was whether or not you depict the sea and female in general as something positive or negative? I mean, you create a quite ambiguous picture: on the one hand the sea, "she", drowns and thus kills him, on the other hand she embraces him lovingly. (?)

Janis: Our idea was definitely meant positive, 'cos later on in the lyrics it says: "... the deep blue Sea opens her arms to bid him welcome ...".

Matze (RI): It's always funny with these grammatical things in different languages, like the way different cultures handle the article of a certain word. The majority associate the word "sea" with something feminine, in English you say "the Sea, she calls me". According to the sense of the song I'm sure it has a feminine article in Greek, too?

Janis: Never thought about things like that, but it's true.

Sigi (RI): Back to you guys now - It says you're a Greek-German band. Can you tell me, how Greek you are? Did you grow up in Germany or in Greece?

Janis: No, we grew up in Greece and only after school came over to Germany. We've been here for ten years now.

Sigi (RI): Did you two come together to Germany, or where did you meet each other?

Kostas: No, only here in Germany did we meet, we had some common Greek friends and then music did it's bit, too. This is also how we came upon our drummer Jens.





Sigi (Rl): What do you do when you don't play music - do you have jobs?

Jens: Well, I go to school - again, to be correct, to a technical college.

Janis: I work sporadically as a free-lance worker at a computer firm.

Kostas: My work isn't much different from that of a green grocer. I write computer programs for several firms and then try to get rid of the stuff as advantageously as possible. It's really like trading with fruits and vegetables.

Matze (Rl): Yet your music isn't affected by computer sounds, it remained quite natural. That's strange, since you have so much to do with computers.

Janis: As far as I'm concerned it was absolutely coincidental that I went into that direction. I've tried many other jobs before that and finally just ended up with these computers.

Sigi (Rl): Do you regularly travel to Greece to receive new stimuli for your music?

Janis: We aren't allowed to anymore. But we're in contact with many bands there. These friendships do survive the distance between us. I'm sure the music there does have an influence on us in a way, but I can't tell how it is reflected in our music.

Kostas: Greece, respectively South-East-Europe and the Orient to think in bigger categories, have an unbelievable old tradition when it comes to music. It has its origins in classical antiquity. The elements of the ancient Byzantine melodies slip into our songs then, of course more or less conscious.

Matze (Rl): I have a question about Greece in general, if you don't mind. Well, I don't know why you came to Germany, but as far as I know and have heard about Greece that it's rather totalitarian. I mean, particularly regarding conscientious objectors they are bloody stringent there. How do you feel about this?

Janis: The expression 'totalitarian' is relative. I'm convinced that the German state is much more totalitarian than the Greek one. Sure, the government there has a fad concerning the fear of Turks and other Balkan States. This has always served as an excuse for having an army and that's why they don't introduce community service as an alternative to military service, though I must say that I wouldn't do an alternative service, either. I don't give a shit about that, anyway.

Sigi (Rl): Is that the reason why you can't go back to Greece at the moment?

Janis: Yeah, we don't want to serve any state in any form - not in the military service, nor in any sort of an alternative.

Matze (Rl): Sure, in Germany there are also a couple of people who don't obey the law that says that you have to serve the state in form of military or civil service.

Kostas: Yes, but in Germany this is much harder to achieve, for it's a much more organized state.

Sigi (Rl): How's that in reality then? What would happen if you went back to Greece right now - do you think they would pinch you at the airport right away?

Kostas: Well, I think that depends on how far they are already able to work with computers there. Only then they could immediately register who I am, but I'm quite sure that they certainly would. And then I'd have to serve in the army.

Sigi (Rl): Do you have any idea how long you're gonna be "out-lawed"? Is there any hope for reintegration into society?

Kostas: There's a chance to go back unmolested during the next elections. During the voting period, everybody obtains immunity for three months, and you can visit and leave the country allegedly without problems.

Janis: Yes, when you want to vote you can go there even though you are politically prosecuted. That's democratic, in a way. But we're still waiting for a real solution for the whole problem, for there are quite a few of our kind. This refers to about 20,000 guys

in Western Europe alone.

Sigi (Rl): It's weird how we always get carried away from music to completely different things - I hope you don't mind it.

Now something about the kind of sound you make: in concrete terms I mean the interconnection of classical instruments like violin and viola and heavier metal sounds. The violinists on both of your albums were guest musicians - does that mean that these inter-ludes were just meant as an experiment, or is this something you want to add permanently to your music?

Janis: Well, that depends on the musicians themselves. We work together with them as long as this is possible, but when it emerges that we're really not able to work with a certain musician, we unfortunately have to give the scores to another musician. First of all it's not that simple to play the music, and then a professional musician should be able to play the songs live with the right emphasis to certain parts and the appropriate emotional dedication to the whole thing to bring it over in the right way. Jens: It's not that we just want to experiment around with unusual instruments, but that we just cannot find somebody who really meshes with the band, and so all these musicians finally ended up as guests. The main idea behind that, however, was to find someone permanent, yet it's impossible to tell after a couple of days whether a person fits into the group. It really takes two or three months to find these things out. Like the present violist, for example. Usually she's a steady band member and played the whole tour with us. Today Berit unfortunately couldn't come, because she managed to get her forefinger under the needle of her sewing-machine...

Sigi (Rl): What gave the decisive stimulus for the violin on the first album?

Janis: That was really an experiment, namely with the song MADMAN. It's a song on the mental condition of a man, imprisoned in a lunatic asylum, who's not mad in the strictest sense, I mean, he's not just someone who's not all there, but a person misunderstood by society and thus labeled as mad. I suddenly felt that we'd need an instrument that can create odd, eerie and disharmonic tunes to appropriately reflect the atmosphere in the asylum. You can coax quite weird sounds out of an E-guitars, but try a violin - it's much more effective and haunting sound.

Yet I don't agree with you that the classical instruments are something typical of our style of music. It's a really personal impression of yours, since other people, including me as well, favor songs like THE ETERNAL HEAT and there's not the slightest hint of a stringed instrument at all.

Jens: Yes, but who can tell, however, whether we won't include a whole orchestra in the third album? Who knows...

Sigi (Rl): Ok, now something completely different: "How do you think about the dispute "CD versus vinyl"? Do you prefer CD to vinyl?

Matze (Rl): Do any of your albums exist on vinyl at all?

Janis: No, not the last two albums, but there are some songs we put on vinyl, which we didn't release as a CD version. We released a 7"-single and today we got our 10" for the first time together with the other merchandise stuff. This split 10" is limited to 300 copies and released on green vinyl. It's a project that goes back to an acquaintance with the band GRASS HARP with a concert we did together. I figure that stuff like this is something special and it should remain something special, so that's why I prefer vinyl in some cases.

Jens: You see, the paradoxical thing about albums on vinyl is that they are unbelievably expensive compared to the CD version. I mean, as long as LP's cost more than CD's nobody will buy this overpriced stuff!

Janis: What is more is that you can practically forget about LP's in West European countries. For such things only southeastern European countries and South America are still interested, since there people still buy vinyl. What we, however, have in mind is to



keep on releasing special things on vinyl, like e.g. the single which was printed in Greece and is thus quite rare, as well, since we sell it exclusively on concerts.

Sigi (RI): I've just thought about some compilations you also contributed songs to. How did you come across Gothic guru Mick Mercer, who let you join the 'small company of bands that are said to be the epitome of "true Gothic"? After all you were one of only two German bands on his Gothic Sampler released by Jungle Records.

Janis: We don't know him personally - we've even never seen him, yet, since that guy never put in an appearance at Jungle Records. Yet he was always invited as guest to these London festivals, he would never drop in ...

Sigi (RI): Are you sure he wouldn't? I'm sure he wasn't supposed to, otherwise he couldn't create that mysterious aura around himself... (laughter)

Janis: Well, in any case Jungle Records is the label that released this compilation. But the way we got into contact with Mick Mercer is another story. It has something to do with the underground scene, which is not really known to mass media, yet. I mean, besides the big magazines there exists an international network, via which you can be contacted if there's someone who likes your band and who wants to support you, for example by an article in a 'fanzine, by a compilation or other things. So Mick Mercer did, and I sent him our first album MARTYRIUM. Consequently he wrote back and told us he'd include us in his book. The release of the book was delayed for reasons unknown to me, but the sampler by Jungle Records is already out. Matze (RI): What I particularly liked about your song on the sampler is that it's something different, unreleased before.

Janis: Yes, it's an absolutely new song, but this was no obligation. Many bands didn't do that, whereas we've always done it like this when we were asked to contribute a song to a sampler.

Sigi (RI): Time and again we see headlines about latest neo-nazi tendencies, violent attacks upon foreigners. Have you as a Greek-German band already come across violent neo-nazi kids at concerts?

Kostas: No, never. Not in western Germany, nor in former Eastern Germany.

Janis: The real nazis are in western Germany, anyway, not in eastern Germany as it always says in the press and on TV. They always try to put the blame on eastern Germans, 'cos they're seen as something negative anyhow. They always tell us on the telly that the nazis are mostly in eastern Germany, but I think the real nazis are to be found in Bonn, in the parliament.

Kostas: We've really never been confronted with eastern fascists, even though we played in so-called nazi strongholds like Halle or Greifswald.

Matze (RI): To me it seems like an odd problem in Germany in general: in the west people lament about the reunification, because they have to pay a special tax for the reconstruction and the building up of the economy in the east and the people in eastern Germany complain that the upswing cannot be realized as soon as they expected it could be.

Jens: Come on, what a rip off the eastern Germans had to experience! They rightly hoped for an upswing in live standard, after all government had promised heaven/on earth!

Sigi (RI): Oh no, I don't think there's a reason to see them cheated, 'cos anyone who believes just a single word politicians utter shouldn't be surprised in the end. That's nothing new, by the way, since politicians in former GDR weren't better and even media



made no secret of chancellor Helmut Kohl taking the piss out of east German dreams.

Jens: But how could they know that western German politicians weren't any better? They only knew their own shitty politicians 'till then. Remember the chaos during the plowing up in 1989 - they just had to believe in "our" politicians. Imagine, the reunification, the dream of all Germans regardless of whether they were from the eastern or the western part, had finally taken place!

Sigi (RI): Nevertheless it's somewhat strange that one could give credence to a politician's promise.. I mean, it was foreseeable that it would take its time and a hell of a lot of money to finance the reconstruction of the east. This refers to people in western Germany complaining about that tax as well.

Janis: It's as strange, however, that we made the best experiences with local promoters in eastern Germany. It wasn't an issue at all when we felt hungry after a concert at 5 a.m., for example. I've no idea how they managed to get hold of something edible at that time, but they did! And they didn't go like "This wasn't planned" or "You have to pay extra for that". It was because they really felt like doing this. I think it's really different kind of hospitality there ...

Ok, here we are - this was the discussion I warned you about in the beginning of the article, and we went on discussing about the question why countries like former GDR, Russia, the Balkans and Greece are much more popular of their hospitality as western European countries are, and we thought the fact that the living standard in these countries is much lower cannot be the only reason for this. Who knows, however, if this phenomenon cannot be traced back to the essential question whether or not someone has "much" money or owns a lot?

Well, in any case we both really took to Jens, Janis and Kostas during this evening, and my weird day turned into an amazingly cosy night, culminating in that obscure, doomy concert ('cos that little girl wouldn't stop pressing the button of the %/&a/ fog machine). Unfortunately I couldn't add a photo of that concert to this interview, 'cos Rick didn't tell in his article (RI #4) how to handle the flash at a foggy concert... Well, and since I wasn't able to make out into the Abyss anymore I concentrated on the songs some of which I can really recommend to you ...

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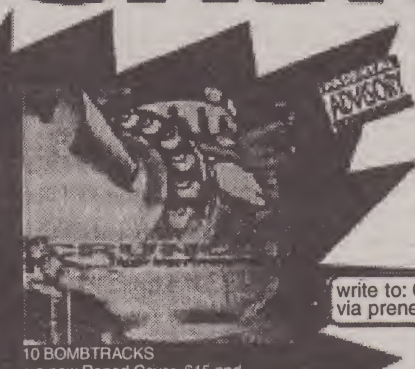
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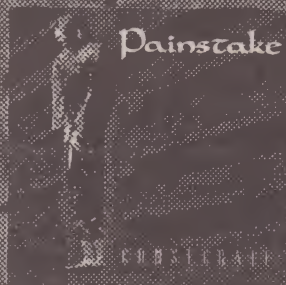
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Mindwar

by Matthias Kasper

The gig took place in a cosy little club in Kaiserslautern, Germany called "Fillmore". There were no bouncers or other useless people. About 40 had come to see the show and the club was kind of crowded. New Haven's Mindwar, one of the nicest bands I had ever met, were to play. Between them and Sere, the band they toured with, the atmosphere couldn't have been any warmer. Each band was a big fan of the other, they really stuck together. Here's what we were chatting about in one of the club's storerooms, all the while hearing the sound of the other band enthusiastically playing kickers...

RI: Is there anything you'd like to talk about, anything of special concern?

AJ: THERE DEFINITELY IS CONCERN, BECAUSE LAST YEAR IN MARCH WE WERE ON TOUR IN GERMANY AND HAD A SHOW WITH DIE 116, WHICH WAS AT HOMBURG AND IT HAD JUST BEEN A BIG MISUNDERSTANDING, A BIG MESS HAPPENED. WE WENT TO THIS CLUB AND WANTED TO PLAY WITH DIE 116, PEOPLE WE KNEW FROM NEW YORK, AND WHAT HAPPENED WAS THAT THE PROMOTER WASN'T EVEN THERE, HE WAS ON A HOLIDAY, THEY HAD PUT NO POSTERS UP AND THE SOUNDMAN THAT WAS THERE SAID, "I'M NOT A



SOUNDMAN". WE WERE LIKE, "OK, SO WE'LL TRY AS BEST AS WE CAN, TO PLAY TO A SMALL AMOUNT OF PEOPLE AND HAVE FUN OURSELVES." WHILE WE WERE PLAYING THEN, THE SOUNDMAN WAS TOTALLY FUCKING WITH US, THE MONITORS, EVERYTHING, FUCKING WITH EVERYTHING ON PURPOSE, MAKING IT REALLY BAD. IF YOU'RE ON TOUR IT'S HARD ENOUGH ANYWAY AND IT WAS OUR 18TH SHOW IN A ROW. THE CLUB, THERE WERE SO MANY RATS, AND THE FOOD WAS REALLY BAD...

BRIAN: THEY HAD BAD ATTITUDES, EVERYBODY WAS JUST TELLING US TO FUCK OFF. MOSES OF ZAP MAGAZINE, WE ASKED HIM TO HELP AND HE SAID NO. **AJ:** IT WAS A REALLY BAD SITUATION, AND I FIGURE AT THIS LOCAL CLUB MOSES WAS A WELL RESPECTED PERSON IN THE SCENE. THERE WERE PROBLEMS GOING ON, SMALL PROBLEMS THAT COULD HAVE BEEN FIXED VERY EASILY. MOSES IS AN AUTHORITY FIGURE, AND HE DIDN'T USE HIS AUTHORITY IN A POSITIVE WAY, INSTEAD LET THE BAD SITUATION ESCALATE, ESCALATE AND ESCALATE... AS IT TURNED OUT, HE LOVES NEW YORK HARDCORE AND WHAT HAPPENED WAS, HE TOOK GAVIN, ONE OF THE GUITAR PLAYERS FROM DIE 116 HOME WITH HIM SO HE COULD SHOWER, EAT AND HAVE A NICE NIGHT. THEY DIDN'T EVEN GET US A PLACE TO STAY, WE SLEPT ON A HARDWOOD FLOOR IN THE CLUB WITH RATS ALL OVER US, EVERYONE JUST GOT SO ANGRY AND SO PISSED OFF THAT EVERYBODY WAS DRUNK AND GETTING A LITTLE OUTA CONTROL, THEN IT JUST GOT WAY OUTA CONTROL BECAUSE EVERYBODY WAS JUST SO ANGRY WITH WHAT HAD HAPPENED, SO THE WHOLE THING ENDED UP BREAKING UP SOME THINGS IN THE CLUB. YEARS BEFORE WE GOT THERE,

THE CLUB WAS TOTALLY FUCKED UP. WHAT HAPPENED AS THE NIGHT PROGRESSED WAS, THEY BASICALLY LOCKED US IN THE CLUB AND SAID "HEY, FUCK YOU." SO WE ALL GOT ANGRY, BROKE SOME GLASSES AND SOME WINDOWS. THE CLUB WAS FUCKED UP TO START WITH...

BRIAN: IT WASN'T ONLY US, TO BLAME ALL THIS ON MINDWAR, BUT DIE 116, THEY WERE THE INSTIGATORS. THE FUNNY PART WAS, THAT GAVIN WAS PUNCHING HOLES IN THE WALL, BEFORE WE EVEN PLAYED...

AJ: THIS IS A BIG PROBLEM, WE ARE ALL WORRIED THAT WE ARE GONNA HAVE TO GET A BIG FIGHT TONIGHT. I DON'T EVEN KNOW THIS GUY MOSES, I DON'T WANT TO JUDGE HIM OR ANYTHING, BUT IF GAVIN HAS A NEW BAND STARTING BECAUSE DIE 116 BROKE UP, AND SAY COME TO TOUR EUROPE, HE'S GONNA BE WELCOME THERE, AND THE MEMBERS IN HIS BAND ARE GONNA BE WELCOME IN THAT AREA, BECAUSE MOSES WORSHIPS HIM, KISSES ASS BECAUSE HE'S A NEW YORK GUY, EVEN THOUGH HIM AND SOME OF THE GUYS IN HIS BAND WERE VERY MUCH INVOLVED, TOTALLY INVOLVED IN WHAT HAD HAPPENED. IT WAS A BAD, NEGATIVE THING, IT SUCKS, IT'S TOO LATE, THERE'S NOTHING WE CAN DO ABOUT IT. STILL, WE WERE GONNA GET THREATENED WITH VIOLENCE TONIGHT, OR THE OTHER NIGHT.

BRIAN: THAT'S THE ONLY CLUB WE EVER WERE PART OF DOING ANYTHING TO. WE GOT ASKED THAT AFTER WE DID THAT AND THEN EVERYBODY SAW WHAT WAS GOING ON. NO BANDS STAND UP TO HIM. WE HAVE NO PROBLEMS ANYWHERE ELSE IN GERMANY, BUT LAST NIGHT AT SAARBRÜCKEN, WHICH IS CLOSE TO

HOMBURG, WE PLAYED TO 5 PEOPLE, WHEN YOU KNOW THAT AT SAARBRUCKEN WE WOULD HAVE HAD A BIG CROWD. SERE ALREADY PLAYED THERE TO ABOUT 100 PEOPLE WHEN THEY WERE IN TOWN LAST TIME, THERE IS NO DOUBT IT WOULD HAVE BEEN A BIG SHOW, IT WAS ONLY DUE TO THE BAD PUBLICITY MOSES GAVE US AFTER THAT INCIDENT...

AJ: USUALLY IN NY OR IN OUR AREA NEW HAVEN, SOMETHING HAPPENS AND SOMEBODY SAYS "YEAH, THIS IS FUCKED UP AND I'M GONNA GET THIS GUY", THEY'RE GONNA GET HIM AND IT'S GONNA HAPPEN, AND IT HAPPENS QUICKLY. WE'RE JUST WAITING FOR THIS TO HAPPEN, WHERE IS THIS GUY, WHERE IS HE?

RI: I don't think it's like that here. At least I don't hope so...

AJ: MAYBE IT'S NOT AND THAT IS GOOD, I DON'T WANNA FIGHT...

RI: You guys are from New Haven/Connecticut which is close to New York but if we can believe the info we got, you're not particularly into that "harder than thou" attitude that seems to be so common at least in NY?

CHRIS: NO WE'RE NOT! I DON'T THINK THE HARDNESS THING SHOULD BE PART OF THE SCENE, IT ONLY STIRS THE KIDS INTO VIOLENCE, IT'S JUST NOT NEEDED IN THE SCENE. PEOPLE GO TO SHOWS TO LISTEN TO MUSIC AND HAVE FUN, THEY DON'T WANNA HAVE THE POSSE-CORE ATTITUDE WHERE YOU GO TO A SHOW AND ARE AFRAID TO DANCE BECAUSE YOU THINK YOU'LL GET BEATEN UP BY THE OTHER POSSE OR WHOEVER, AND THAT HAPPENS ALL THE TIME. WE'RE NOT ABOUT ANYTHING LIKE THAT...

BRIAN: WE PLAY OUR MUSIC BECAUSE WE STRONGLY BELIEVE IN OUR MUSIC, THAT'S THE ONLY REASON WHY WE DO IT. WE DON'T DO IT TO SAY "YO, WE'RE DOWN WITH THIS GANG" OR "HEY, NEW HAVEN" OR SOMETHING. I THINK THE DIFFERENCE IS THAT WE'RE OLDER, I'M 27, THE YOUNGEST ONE IN THE BAND IS 22. MOST OF THESE OTHER BANDS AND MOST OF THE KIDS IN OUR AREA AND A LOT OF AREAS THAT COME TO THE SHOWS ARE YOUNGER.

CHRIS: THEY ARE INFLUENCED VERY MUCH BY THESE BANDS...

AJ: I WANNA SAY SOMETHING ABOUT THAT TOO, FOR ME, MAN, I WAS INVOLVED IN THE HARDCORE SCENE A LONG TIME AGO, THE WHOLE IDEA OF BEING HARD AND HARDCORE MUSIC IS THAT, I DON'T EVEN LIKE HARDCORE MUSIC, I DON'T LISTEN TO TOO MUCH HEAVY MUSIC, I LIKE IT BUT I DON'T HAVE AN ATTITUDE LIKE THAT AT ALL. I LIKE HIP HOP MUSIC, I LIKE TECHNO MUSIC AND I'M NOT EVEN REALLY INVOLVED IN THE HARDCORE SCENE.

RI: I never actually thought that hardcore is about being or pretending to be hard. For me it's about good music, making a difference and meeting nice people...

BRIAN: YEAH, AND THIS WHOLE THING ABOUT BEING PART OF THE SCENE, UNITING THE SCENE, I MEAN, THE SCENE OVER HERE IN GERMANY IS COOL, BUT THE SCENE BACK HOME IS ALL FUCKED UP. IT'S STUPID! IT'S A FASHION SHOWPLACE NOW, THE ALTERNATIVE MUSIC, HARDCORE AND EVERYTHING IS ON MTV, IT'S NOT PUNK ROCK ANYMORE, IT'S NOT UNDERGROUND ANYMORE. EVERYBODY IN THE SCHOOLS IS DRESSING THAT WAY AND IT'S NORMAL NOW.

THAT'S WHY WE DON'T PLAY MUSIC THAT'S TYPICAL. WE DON'T DO THE BREAKDOWN, THE BUS-DOWN AND HAVE THESE ATTITUDES BECAUSE IT'S STUPID, AND I HATE BANDS AND PEOPLE THAT ARE INTO IT JUST FOR THAT REASON BECAUSE THEY THINK THEY'RE COOL. YOU OUGHT TO BE INTO IT FOR SOMETHING - LIKE LIKING THE MUSIC. THESE KIDS IN OUR HOMETOWN JUST GO TO FIGHT OR WHATEVER, TO BEAT PEOPLE UP, TO SHOW WHO'S MORE MASCULINE...

RI: I don't think it's that bad here in our country, even though there are assholes, too ...

BRIAN: BUT I'M TALKING ABOUT THE MAJORITY OF THE CROWD THAT WE PLAY TO SOMETIMES IN NEW HAVEN...

RI: Talking of stupid violence, have you ever heard of the "Wall of Death"?

BRIAN: YEAH, THAT WAS A MURPHY'S LAW

"MASON":

BY THE TWITCHING OF MY THUMB/
SOMETHING WICKED THIS WAY COMES/
BECAUSE WHAT HAS BEEN DONE/
CANNOT BE UNDONE/THERE IS NO
BEGINNING/AND THERE IS NO END/
THERE'S ONLY VOICES DANCING IN MY
HEAD/WHEN DARKNESS FALLS SADNESS
REIGNS/AND THERE IS NO SAFE PLACE/
BUT BRICK BY BRICK/AND PIECE BY
PIECE/EVERY ROAD CAN LEAD TO
NOWHERE/BUT THERE ARE RHYTHMS/
THAT MAKE OR BREAK YOU/PATTERNS
OF ENERGY/THAT COMPLETELY RAPE
YOU/OPEN WOUNDS STAGNATION FAKES
YOU/THERE ARE DOORS THAT/WE MUST
BREAK THROUGH/BUT I NEED YOUR
CONFIDENCE MY FRIEND

/ INDICATES THE NEXT LINE

THING...

CHRIS: STILL, IT WASN'T THAT VIOLENT, IT WAS MORE LIKE FUN REALLY... (BRIAN ADDS: STUPID FUN!), NOBODY REALLY DOES IT ANYMORE, THOUGH.

BRIAN: BUT THEY DO A LOT OF KARATE KICKING, IT'S NOT LIKE IT USED TO BE WHERE YOU MOSH AND YOU'RE NOT SUPPOSED TO PUNCH OR KICK PEOPLE. THESE KIDS ARE KARATE EXPERTS OUT THERE, YOU SEE FEET AND HANDS AND PEOPLE GETTING KNOCKED ALL OVER THE PLACE, IT'S NOT LIKE DANCING ANYMORE...

RI: How would you guys describe your music, then? To me it sounds like it pretty much is an expression of your inner self, your personal fears... and I don't even need the lyrics or your name to tell that there's something out there in the world that, say, really worries you...

CHRIS: I THINK OUR STYLE THAT WE PROJECT IS ALMOST LIKE A HARDCORE DEATH ROCK KINDA THING, BASICALLY TALKING ABOUT INNER FEELINGS AND THE DARK SIDE OF THINGS, AND THE MUSIC EMPHASISES THAT WELL, I THINK, AS FAR AS THE DARK SIDE OF LIFE IN YOUR MIND

GOES. THE NAME MINDWAR REALLY IS ABOUT THE DAY-TO-DAY DECISIONS IN YOUR MIND, AND A LOT OF THE TIME THE MINDWAR IS IN THE NEGATIVE. NOT ALWAYS, BUT A LOT OF THE TIME, AT LEAST WITH US, AT LEAST WITH ME...

AJ: IT'S THE SAME WITH ME, I MEAN, DAMN, I'VE HAD SO MANY PROBLEMS OVER THE PAST 5 YEARS. WHEN I LOOK BACK, THE MUSIC AND MY BAND IS THE ONLY THING I REALLY HAVE, I WAS SO FUCKED UP AND HAD SO MUCH TROUBLE. NOW WHEN I LOOK BACK I WONDER WHY I WROTE SOME NEGATIVE THINGS, IT'S ART AND POETRY AND NOT POINTING THE FINGER AT SOMEONE, IT'S JUST THE WAY I FELT AND I STILL FEEL A LOT OF TIMES. I JUST GOT THROUGH SOME REALLY SERIOUS PROBLEMS (*DRUG-RELATED PROBLEMS AS HE TOLD ME LATER ON - ED.*), AND SOME OF THE LYRICS WILL MAYBE BE A BIT MORE POSITIVE NOW. MAYBE, IN AN ARTISTIC WAY I SUPPOSE. FOR ME, WHEN I WRITE LYRICS IT'S ALWAYS A CRITIQUE OF MYSELF, BUT NOW IT'S GETTING A LITTLE BETTER...

RI: Not that I wish you bad luck or something, but I hope the music is not gonna get too happy after you have overcome your personal problems. It's sad to say, but it almost seems as if those who suffer most create the best music, at least as to my personal musical preferences. Just take a look at all those composers who had to leave Germany because the nazis were in power. Usually it's distress, one way or another, that is the motor behind great music reflecting sort of dark emotions... (the whole band agrees with that - ed.)

BRIAN: YEAH, I DON'T THINK THE MUSIC IS GONNA CHANGE VERY MUCH, WE'RE GETTING HEAVIER AS FAR AS THE MUSIC GOES, WE'RE USING A DISTORTED BASS, CRAZY DRUMBEATS, BECAUSE OUR DRUMMER, TOO, WANTS TO KEEP EVERYTHING FUN FOR HIM. WE HAD A DIFFERENT DRUMMER BEFORE DEZ WHO IS NOW GETTING BETTER AND BETTER, AND DEVELOPING HIS OWN STYLE.

RI: Do you have any new stuff besides your "Degeneration" CD and the 4-song MCD featuring the three songs of your demo that got you signed?

BRIAN: WE HAVE 5 NEW SONGS THAT AREN'T RECORDED, YET. WE WANTED TO HAVE THEM ON A CD TO TOUR WITH BUT THAT JUST DIDN'T HAPPEN. IT DOESN'T REALLY MATTER, THOUGH. AJ: IT BASICALLY WAS MY FAULT BECAUSE I COULDN'T GET MY MIND TOGETHER, THAT WAS JUST IMPOSSIBLE... AND NOW, THE MORE LYRICS I WRITE ARE, YOU KNOW, CREEPY AND THEY'RE ALMOST NEGATIVE, BUT...

RI: WHAT IS THAT NAME OF YOUR ALBUM "DEGENERATION" ALL ABOUT? DID YOU HAVE ANY SPECIAL CONCEPTION AS TO THAT?

BRIAN: MY PERCEPTION OF IT IS THE WHOLE GENERATION X THING, WE'RE LIVING IN A SOCIETY WHERE EVEN IN THE SIXTIES PEOPLE WERE SAYING "ALL THESE PEOPLE WALKING AROUND, THE WORLD IS GONNA COME TO AN END" AND IT WOULD SEEM LIKE THAT. BUT NOW, BEING ALIVE RIGHT NOW, TODAY, WE'RE IN A DEGENERATION, IT'S LIKE THE FEAR OF THE WORLD COMING TO AN END, AND FUCK, IT'S LIKE FOR REAL. IT'S NOT JUST PROPAGANDA OR SOME HIPPIE WITH A SIGN SAYING THAT. I'M REALLY CONCERNED AND

I'M SCARED AND MY LIFE MAY BE SNUFFED OUT.

Rl: Is that feeling due to your direct environment or does it have to do with the shape, the world is in, in general?

BRIAN: YEAH, IT'S OUR DIRECT ENVIRONMENT, BUT IT ALSO HAS TO DO WITH OUR PERSONAL PSYCHES. IT'S NOT REALLY HAVING A NEGATIVE ATTITUDE, BUT WE ALL HAD HARD TIMES IN OUR LIVES, THEY SORT OF GIVE YOU WHAT WE CALL A *MINDWAR*, YOU'RE CONSTANTLY REMEMBERING THINGS AND IT'S BRINGING YOURSELF DOWN. THAT'S ANOTHER MEANING FOR THE *MINDWAR*...

CHRIS: DEGENERATION IN GENERAL, IT'S ALL COMING TOGETHER. IT'S SAD TO SAY AND THE WORLD'S NOT GONNA END TOMORROW, BUT WE'RE WELL ON THE WAY IN ALL THE COUNTRIES. DESTROYING THE ENVIRONMENT, THERE'S BAD SCHOOLING, THE POLICE ARE ALL FUCKED UP, THE POLICE SELL DRUGS, THE GOVERNMENT SELLS DRUGS, IT'S EVERYTHING. LOOK AT COMMUNISM IN RUSSIA LOOK AT IT NOW, IT DIDN'T WORK, IT HAS ALL FALLEN TO SHIT. LOOK AT DEMOCRACY IN AMERICA...

BRIAN: THE GERMANS HAVE TO WATCH OUT FOR ALL THIS AMERICANISATION THAT'S HAPPENING TO THEM...

CHRIS: THEN THE SAME THING WILL HAPPEN HERE...

Rl: This seems to be happening to the whole world, I've been to Russia and what they do now is happily taking over all those so called American "achievements"... They have Mc Donalds and people are getting in line there to spend the money of a whole day's work for a shitty hamburger...

BRIAN: YES, THAT HAPPENS BECAUSE AMERICA IS IN POWER NOW. WE SAW THE NEWS THE OTHER NIGHT AND IN RUSSIA ALL THE PEOPLE ARE GETTING KILLED...

CHRIS: IN THE US CRIME AND GANGS AND EVERYTHING IS JUST GETTING WORSE AND WORSE EVERY YEAR. PEOPLE IN NEW YORK WOULD THINK OF CONNECTICUT AS BEING BLUE SKIES AND NICE FLOWERS, THAT'S TOTALLY NOT THE TRUTH. HARTFORD, CONNECTICUT HAS GOT ONE OF THE WORST GANG SCENES IN ALL OF THE NORTHEAST, YOU WATCH THE NEWS REPORT AND ALMOST EVERY NIGHT THERE'S AT LEAST ONE DRIVE-BY SHOOTING. THE GENERATIONS KEEP GETTING MORE VIOLENT AND LESS CONCERNED WITH MORALITY AS FAR AS HUMAN LIFE GOES.

AJ: THAT'S TRUE, FOR MY HISTORY SO FAR, THREE TIMES I HAVE BEEN SHOT AT, FOR STUPID REASONS, NO DOUBT, ME PUTTING MYSELF IN A BAD SITUATION. AT LEAST FIVE TO TEN TIMES I'VE BEEN THREATENED WITH DEATH, HAD A GUN OR A KNIFE RIGHT ON ME...

CHRIS: A MONTH BEFORE WE CAME HERE, I WAS ROBBED AT GUNPOINT, AND IT WASN'T EVEN A BAD NEIGHBOURHOOD, IT WAS A NEIGHBOURHOOD FROM YALE UNIVERSITY. AT A PARTY I WAS ROBBED, THEY TOOK MY MONEY AND THREATENED TO SHOOT ME. IT'S THAT KIND OF THING AND NOW, AFTER THINGS LIKE THAT HAPPENED TO ME, I HAVE A VERY DIFFERENT ATTITUDE ABOUT LIFE IN GENERAL.

Rl: That does in no way surprise me! You



described your music as death rock, are you into the gothic kinda stuff then? What would you name as your influences, which of nowadays' bands are you into?

CHRIS: ACTUALLY I'VE ALWAYS BEEN INTO DEATH ROCK/GOTHIC STUFF, ANOTHER BIG INFLUENCE WAS PRONG AND THE WHOLE HARDCORE THING. BRIAN AND ME ARE BROTHERS AND OUR OLDEST BROTHER HAS BEEN IN A BAND CALLED CRAWLPAPPY, THAT'S BEEN A BIG INFLUENCE, TOO...

BRIAN: ANOTHER BIG INFLUENCE FOR THE FEELING OF THE MUSIC, THE SIMPLICITY AND THE ATTACK OF IT IS JOY DIVISION. I GUESS WE'RE A LITTLE BIT METAL, BUT WE TRY TO STAY AWAY FROM THAT AS MUCH AS POSSIBLE. TODAY'S BANDS THAT INFLUENCE ME ARE JESUS LIZARD, BIG BLACK, SCHELLACK?, DIFFERENT BANDS THAT ARE DOING THEIR OWN THING.

CHRIS: WE TRY TO BE AS ORIGINAL AS WE CAN, THAT'S THE MUSIC WE LIKE. A LOT OF TIMES WE MAKE SONGS AND WE SAY, THAT SOUNDS A LITTLE TOO MUCH LIKE THIS OR THAT AND THEN WE DON'T KEEP 'EM.

AJ: THERE'S DEFINITELY DEATH ROCK INFLUENCES IN IT, IN THE LYRICS, TOO. I GET INFLUENCED BY ALL MUSIC, WITH THE LYRICS EVERYTHING INFLUENCES ME. JAZZ IS SAD SOMETIMES, HIP HOP IS SAD SOMETIMES. WHEN THE GUYS IN THE BAND WRITE A SONG, IT MAKES ME FEEL A CERTAIN WAY AND I TRY TO WORK WITH THAT FEELING.

BRIAN: WE DON'T WRITE SONGS TO SELL THEM, WE WRITE SONGS FOR OURSELVES, WE DO THIS FOR FUN...

Rl: It's the same with me and the magazine. People keep calling me and say why don't you interview this or that band, but it just doesn't work if you don't really like the band in question. You could definitely tell by the results... How, then, did you get in touch with your German label X.N.O?

CHRIS: WHAT HAPPENED WAS THAT OUR TOUR

MANAGER BRIAN USED TO BE THE SINGER FOR CRAWLPAPPY AND MY BROTHER RICK WAS THE GUITAR PLAYER. THEY TOURED HERE IN EUROPE WITH X.N.O., THEN BRIAN WAS MOVING TO BERLIN AND STARTED WORKING WITH THORSTEN, THE X.N.O. PROMOTER. HE WAS LOOKING FOR BANDS TO HAVE ON HIS LABEL AND SO HE CALLED US UP, WE SENT A TAPE OVER WHICH HE LOVED, SO WE RECORDED THE "DEGENERATION" CD IN BERLIN...

BRIAN: WE'RE WORKING ON A BETTER DISTRIBUTION IDEA FOR ALL X.N.O. ALBUMS, THORSTEN'S BROTHER WORKS FOR ROTZ RECORDS IN CHICAGO. UNTIL ABOUT A MONTH AGO, OUR ALBUM WAS AN IMPORT FOR THE US, WHICH MEANS THAT THEY WERE CHARGING LIKE 19\$, WHICH A NORMAL CD IS 11\$. NOBODY IS GONNA PAY THAT FOR A BAND THAT THEY DON'T KNOW, UNLESS THEY'VE HEARD A LOT OF GOOD THINGS ABOUT THEM. OR UNLESS THEY SAW US IN GERMANY...

Rl: Any plans for the future, is there new stuff to be out? Do you have new songs already??

CHRIS: WE HAVE 5 NEW SONGS, 2 OF WHICH WE'RE GONNA PLAY TONIGHT. AFTER THIS TOUR WE'RE GONNA BE WRITING THE REST OF OUR NEXT FULL LENGTH CD, AND PROBABLY BE RECORDING IT IN AMERICA.

BRIAN: OBVIOUSLY IN NY AND WE'LL PROBABLY BE TOURING BACK HERE IN THE SPRING OR THE SUMMER OF THIS YEAR.

Rl: Any last words?

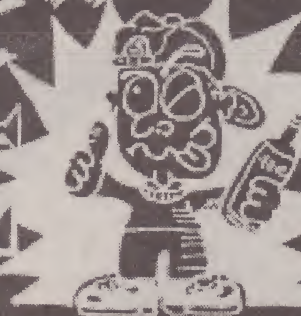
CHRIS: THANKS FOR THE INTERVIEW, WE HOPE WE'RE GONNA HAVE A GOOD REST OF THE TOUR, WE HOPE WE DON'T GET OUR ASSES KICKED TONIGHT...

BRIAN: THANKS TO X.N.O. AND BRIAN CHILDERS, OUR TOUR MANAGER, FOR TOURING WITH US.

AJ: THANKS TO MY FAMILY, ALL MY FRIENDS, THANKS TO THE GUYS IN THE BAND FOR SOMEHOW STAYING WITH ME, WHICH IS UNBELIEVABLE. SERIOUSLY, I'M LUCKY TO BE ALIVE, TO BE...

LESS THAN JAKE

I used



Jake was an awesome band. It wasn't, however, till I saw them live, that I realized their true greatness. Not only is the band great, but the members are the nicest, most down to Earth chaps you'll find. They are totally appreciative of their fans and exemplify humility - not something you'd normally find in a band on the verge of becoming huge. With a six album deal on Capitol Records in the sack, the sky's the limit. As a child, one of the Jake - sters had a dog named... you guessed it, Jake. The dog would always be the best fed in the family, putting down T-bones every meal. The kids, however, got "less than Jake." It doesn't seem that they'll be getting the short end of this bone for much longer. With roughly thirty releases to their credit, you might want to listen to them now. Almost everything is sure to become a collector's item and you can say you heard em before Rolling Stone shove them down your throat. May my words, ska-punk is the next "big thing" for the alternative media to exploit. Enjoy. Fuck you.

RI: Not that you guys really need an introduction, but why don't you start there and mention the other members that are not present here?

Chris: I'm Chris. I play guitar and I try to sing. Vinny's next to me. Vinny: I play drums.

Chris: We got Roger on the bass, Buddy on the trombone, Jessica on the alto sax, and Derron on the baritone saxophone. That's at the present moment.

RI: How did you guys actually form? How long have you been around?

Chris: I knew Vinny since high school. We had a band back home together. We used to live 100 miles outside of Tampa in this small little shit town. Then we went to college in the summer of '91, and we kept in touch. We'd go home and we'd do demo tapes on a four track. We'd keep in touch all the time. We got together with another bass player in the summer of '92 that we'd get together with and start jamming. That's basically when we went out and played live as Less Than Jake. That was in Gainesville.

Artwork by David DeMedici

All photos by Nelson Magana

Vinny: We were Less Than Jake before that...

Chris: But only as a name itself.

We only had a few free demos, but we had never played out live. The band really came together in January of 1993 when we got Roger and Jessica.

RI: Did the band start out initially as a ska/punk band, or was it one or the other?

Vinny: Not really. We started out as a three piece power pop band, but on our demo tape we did one ska punk song. We never thought of doing ska at all. We thought of doing pop punk with horns like Snuff. When we first heard Snuff with the trombone we realized that's what we wanted to do.

Chris: The last songs on the CD are actually on a four track with me and Vinny. I played the bass and did all the guitars. That's how it was initially.

The first incarnation of the band never had horns. It was just me and Vinny. There's that one track on our new CD and a 7" to be released by our friend David [Hayes] from Too Many Records out of Spokane, Washington with some of that stuff. It sounds pretty true to where we're at now with our stuff without the horns.

Vinny: If you listen to Too Many Records' releases you'll realize that there are two things that he likes. There's the East Bay style of pop punk

and the crazy Schlong grindcore-to-folk-music type of stuff. That's what it sounds like, basically. It sounds like the whole East Bay pop punk from the era of Crimpshrine. It's really fuzzy because we recorded it on a four track. If he likes it enough to put it out... He'll probably do only like a thousand 7" [Look for those ads, collectors, and get ready to order: ed]

RI: You guys have put out like a million releases. Is

there an exact figure as to how much stuff you actually have put out?

Chris: There's thirty releases as of... [the # has increased as of the printing] Including comps and everything there have been thirteen labels-not to mention that in Gainesville we found that someone had taken a song off a record and put it onto a CD. That's probably not the only bootleg out there. I don't really give a shit. All it does is to create awareness in places that you're not known. Not only that, but this person actually did this because he likes you.



Vinny: There's thirty releases as of our Losers, Kings CD, which is the comp on No Idea with all our 7" and stuff. That was our thirtieth release including comps of all the stuff we had put out. Over the next two months we have Crash Course for Being an Asshole, which is a covers 7" coming out on Rhetoric Records. He's also doing a Pezz Core picture disc as well as the regular vinyl version. Then we're going to have a free 7" that we'll be giving out at our shows. There's 2000 of those. It's a split 7" with a band called Pun (*spelling?*) from Gainesville. It'll also go out to people on our mailing list. Then there's Rock n Roll pizzeria, which is a one sided 7", etchings on the other side, and comes in a pizza box. After that we're going to do the Grease soundtrack on an LP. We won't do the whole album, but we're going to do the hits. We'll take out the Shanana stuff.

RI: You're making it really hard on collectors! Is there a reason why you've dealt with so many labels?

Vinny: It's the best thing to do. You don't understand...When you go on tour...An example: Whirled Records from Richmond, Virginia...we never played in Virginia before. But this summer we played there for the first time and there's over a hundred people there and they knew our stuff, and they were singing our songs. It's weird that this one guy had been promoting us in this area. Now when we go back, more people will be there. We've gotten to sell our stuff. A lot of songs were duplicates. When we were first starting out, we didn't have that many songs under our belts. I think Liquor Stores is on about four or five different comps. If they're

paying for it and they like you enough to ask you to be on their comp... Statistically, if you figure that a thousand or so records got sold, you have to realize that countless other people are listening to this. How many comp tapes did this person make? How many friends did this person play this record to?

Chris: As far as I'm concerned, the more labels the better.

RI: Do you guys have a favorite release?

Chris: The 7"ers are my favorites. A lot of it is the cover. I like the artwork on some of that stuff. The Pezz Kings 7" is one of my favorites.

Vinny: I'd have to say that my favorite is the Songs About Drinking on Too Many Records. It's a double LP. Each

package was different and that was really cool.

RI: By everything you tell me, I would imagine that you guys are record collectors...

Chris: I just buy most of my stuff on CD. Roger is.

Vinny: The most collectable thing we have is that ray gun we gave you. We only gave some out on our tour and at shows, but most of them are going to go to college radio.

RI: In other words, my sealed copy in a couple of years should net a couple of hundred. [laughter] Having several

members more than your average rock band, how do you guys go about writing music?

Vinny: I write all the lyrics...

RI: Yet you don't sing them. Is there a reason for that?

Chris: He's tone deaf, basically. (*laughter*)

Vinny: I have always written the lyrics since we started the band. It just never changed.

Chris: I'll come up with a line and then it'll get all perverse and twisted. So basically I can't write lyrics.

RI: So basically, what you're saying is that it's the ignorance of the other band members that has led you to take up the writing task.

Chris & Vinny (*laughter*): Basically!

Vinny: I like writing the lyrics, and thankfully, they come out with the intention and emotion that I wrote them with.

Chris: We talk about them ahead of time, also. I never go into a practice not knowing a thing of what we're going to sing about. We throw around ideas and discuss the ideas and then work something out.

RI: Has there ever been the case in which you've said, "No, I won't sing that song!"

Chris: No. Though he writes 99.9% of the songs, I have the freedom to fuck up that .1%. We change things around sometimes to make things fit.

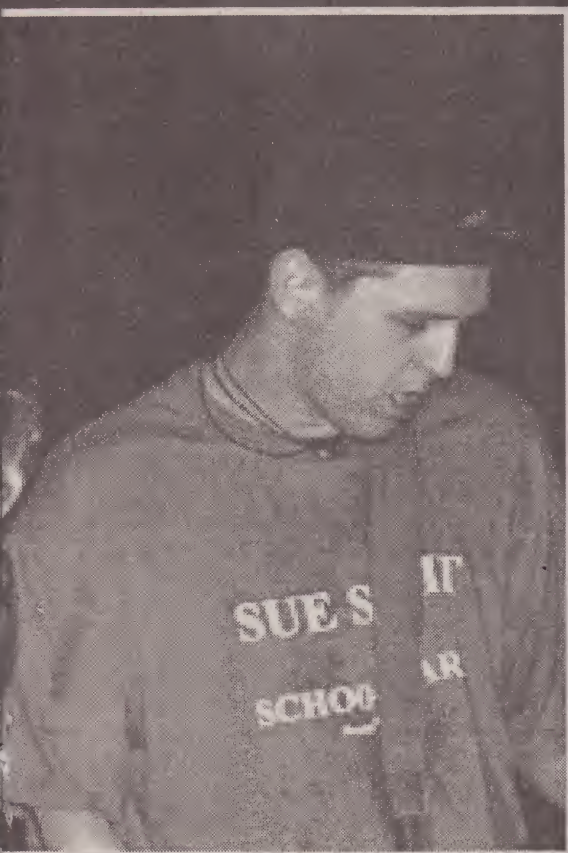
RI: The grapevine has it that you'll be releasing a full length on the Beatles record label, Capitol. Could you elaborate?

Vinny: We are going to. Rumors have been flying all over the internet and punk/underground scene, but most of it is hearsay. On our recent tour, pretty much we were asked at every show about it. I'm kind of tired of it.

Chris: Some zines have already printed it. Rumors fly. We haven't really had that many negative reactions. Anybody who has wanted to come up to me and talk about it, I've been more than happy to talk about it. I don't even pay attention to the rumors because there are too many people that are going to be doing that. Basically, we got a lawyer and worked everything out. We never went out looking for them. We don't have a bio or anything like that. It's not in us. It's always been pretty much a hobby, and it always will be to us. It's something we love to do. To make a long story short, this guy from Capitol named Lorne, who's an understudy to our A&R guy who signed us, is a scout who goes out...

He knows every zine out there. He knows zines done by kids with a run of 30. He's a hard worker, and he's amazing. Anyway, he kept seeing reviews of us in zines. He called around and in Atlanta go our 10 song sampler from Dill Records. When he listened to it, he gave it to Craig, our A&R guy, and told him he should hear this. Though he didn't like ska, he ended up listening to it and liking us. So in June of 95', he flew out and saw our show in Gainesville. That's pretty much how it started, and he pretty much started talking to us then.

Vinny: To clear things up and to make things easier for the people reading this, we have no problem talking about what's in the contract. We have no problem



with it. We don't want people to have misconceptions of what goes on. The contract basically boils down to the fact that Capitol touches NOTHING. That means that they don't touch tours, they don't touch our merchandise, they don't tell us what to do, when to do, or how to do it. Basically, they say that at this point you [LTJ] need an album. We're going to promote and distribute that album. We're allowed to do independent releases. Basically, we're an independent band that's on a major label that gives us good distribution.

Chris: There are limits, also. There's also the fact that if they don't make money, "Bye, see you guys the fuck later." We know that. They're a corporation...

RI: Are you guys on a one album deal or...

Chris: No. This is going to sound crazy, but...we're not going to make it to six albums. It's a six album deal. That's the way they sign contracts - six album, ten year deal. But after two albums, if we're not selling, they're going to say good bye to us fast.

Vinny: We have a running count. We'll be off of Capitol in two years. We can release an album as quickly as we can write it.

Chris: We're going to record as early as April, but more along the lines of May.

RI: Will they help you in touring?

Chris: If we want them to. It all has to do with advances. All these bands, like the early eighties metal bands that did all the hotels and hooker thing and getting two hundred thousand dollar advances owe the label all this money. They didn't know what they were getting into. They have to pay for all of that. We asked the label every question imaginable, and we went over this for seven months before signing the contract, and we got what I think was a fair deal.

Vinny: We got a deal that no one else that I know got. We're allowed to do independent releases. We can take the Capitol album and put it on vinyl on an independent label. That's unheard of. I don't know why they gave it to us, but they agreed to it. People are saying that Less Than Jake sold out. We just did a tour that had 5 and 6 dollar door charges. We sell our stuff and will continue to sell our stuff really cheap.

Chris: Bands out there on "the circuit" have a mentality that since they are now playing to 800-1000 kids a night, they can sell their shirts for whatever, regardless. We know how much the shirts cost. Our short sleeve shirts cost about 5\$ with shipping and the long sleeve cost around \$6.80 and we sell them for \$7 and \$9. We make around \$2 a shirt.

RI: Let's say that theoretically you do sell 1 or 2 million records like Green Day...In Punk Planet, this woman who was doing this punk video show tried to interview Green Day, and they said, "No,

we've been told by our label to 'lay low'." They can't do interviews with zines. I can see how that would piss punks off because these are the people that actually "made" them and put them in the position to be where they're at, and they're turning their backs on them. Now they have no control to talk to who they want to and when they want to. Consider you sell a million records, how can

you guarantee your fans that something like this won't happen. Can your fans be sure that they won't be shit upon?

Vinny: We have 100% creative control. We can do whatever we want.

Chris: At the same time, you really have to think...Some of these bands go to Europe for two months and then come back and find this huge amount of business. Trying to maintain that level would be difficult. There's no doubt about it. I'd just hope that we can maintain it. We were in Wyoming, and this kid set up a show. He's 16 and totally into DIY. He runs a label out of his house. His parents are supportive and cool. He also does a zine. When we were driving to get something to eat, he asks us whether the rumor of our signing was true. He shit his pants. He was really put off by it at

first. We hung out with him that night. Turns out that he got ripped off at the door and only had like \$80. We had a guarantee that night of \$200. We told them that we understood and weren't biting his head off.

Vinny: You see, that's independent from Capitol. Capitol has no control of that.

RI: But let's say you're selling a million records and your shows are no longer 200-400 people shows, but rather 10,000 seat shows...

Vinny: We've been through that and have thought about that. In Chicago we played this place called the Fireside Bowl and sold it out. The guy who did the show asked us what we were going to do the next time around. He didn't even promote it and this many people came out. What's going to happen, and we discussed this while on tour, is that we'll just do two or three shows at that venue.

Chris: A lot of times we have to leave immediately after a show. But if I have time, I'll do as many interviews and talk to as many kids as I can. We won't be off hiding in the dressing room. I'll talk to anybody. It's going to do nothing but help us and benefit the scene and this kids magazine. These people are taking the time out and actually want to interview US, for chrissake. Who are we to shrug them off. Just because he's doing a hundred copies and giving them out throughout his high school...

Vinny: ...or have a label tell you that you can't do interviews because you're just flooded.

Chris: Fuck that! We can talk to whoever we want to. They have no control over that.

Vinny: It says it in big bold letters on the contract that we have 100% CREATIVE CONTROL ON OUTSIDE OF THINGS. It's in good faith, meaning that if we stick something in there like, "I'm going to slit someone's throat" or something crazy like that, they'll sit with us and tell us what they think of it. They can give us their opinion and tell us they think we wrote a shitty album. We can floor it, or...ultimately it's





up to us. It's our choice of producer, also.

Chris: Right now we're kicking around a few ideas. Ultimately, I think we can produce the album ourselves, but we don't know what we're going to do yet.

RI: you guys play a lot with ska bands and punk bands. Do you consider yourselves one or the other? Who do you like to do shows with more?

Chris: I like to play shows with everyone! We've played ska fests with eight other ska bands, and they get annoying sometimes - hearing eight bands with horns is a little too much. We've played with rap bands, hardcore bands, straight edge bands, a Christian ska band in Denver. We've also played with big band sounding ska bands.

Vinny: We play with an array of bands. I like it that way.

Chris: As far as the label of ska or punk... to tell you the truth, I don't have much of a background in the Jamaican or two tone stuff. We don't really think of it or plan it to have a ska sound. It just comes out. We just sort of shit it out.

RI: Who's the computer geek in the band? I noticed you guys have a home page and do a lot of stuff on the internet.

Vinny: As far as the home page and stuff... those are just friends of ours who like us. At home we just have email that we check up on, but the other stuff is done by friends. Adam is the guy who did the home page. Mike is another friend of ours. When we got back from tour, we found out he had started a computer newsletter. Adam and Mike are insane. They're full time students at the University of Florida, and somehow they find the time to do this and have never asked for a dime. They just like doing it. They're totally supportive of the band.

RI: What has been the most helpful for the band? Have you guys gotten a lot of fanzine coverage?

Chris: It's a combination of all our releases, comps, and zine reviews. Sometimes we'll play some places where they don't even know we have a CD out. They just know us from a comp and only know those couple of songs.

Vinny: As far as zine "coverage"... interviews have been very sparse. This last tour we did the most interviews. I guess it remains to be seen if within the next couple of months these people get their shit together and put something out.

RI: Vinny, I know you started a record label. You could tell us something about it and the reasons for starting it?

Vinny: Actually, it's not mine. It's the band's. That's one of the things we've always wanted to do, and why not. I know a couple of people who do decent distributions, and putting out a record by a band you like is something I've always wanted to do. I'm not expecting anything huge out of it.

Roger: It's the beauty of finding a band that you really love, and having the privilege of putting out their record. That's what it boils down to. We played with this band called The Hippos, and they're rad! I want to put out their record! We all want to. It's the simple joy of helping a band...

Vinny: It's the same thing that No Idea in Gainesville did for us. It took faith.

RI: Do you plan on releasing anything by yourselves on your own label?

Chris: Probably not. Maybe something live and collectable.

RI: Will the label be hands off of Capitol, or is going to be like Apple Records was for the Beatles?

Chris: No. I mean, if it ever came to that point, we'd discuss it, but it'll never get to that point. We're just going to release 7"ers.

RI: Has Gainesville been supportive of you guys?

Chris: For the most part. That's a touchy subject.

Vinny: Some of the punk elitist crowd won't come to see us. It's not because Capitol or anything, it's because we play ska. They weren't coming to our shows since way before we were talking to Capitol.

RI: So what's your crowd like? Is it mainly ska fans?

Vinny: It's a total mix. Last time we played Gainesville, it was everything

from frat guys with polo shirts to crusty punks. It was that much of a difference. That's a privilege to us. They know the lyrics and they want to see us.

RI: What do you guys do for a living that you're able to tour so much?

Roger: Actually, we don't tour as much as we want to. Vinny goes to school and has another semester to graduate. Our sax player is a school teacher. Buddy graduated from college with a psychology degree and sits around his house and smokes dope with his parents. I sell (*censored for fear of parental retribution*).

RI: What kind of promotional material will you put out now that you're going to have more money?

Chris: (*before I finished the question*) Free records! The ray gun, of course. We're working on a yo-yo. Anything that we can put our name on that's funny. I'd love to do a lunch box just like Kiss did. We're also going to do a skateboard. That's all going to be given out for free. We're not going to a lot of it. It's basically going to be for people who like the band and who've done something to help us - like Brad from Rhetoric. He distributes our records and will put out our records. We're going to send him a bunch of stuff and he can do what he wants with it. It's for friends of ours.

RI: With so many people in the band, how do you guys tour, and how smooth are your tours?

Chris: To deal with it, we get really silly in the van.

Roger: We all have sex with each other, so it doesn't really matter anyway.

RI: Any horror tour stories?

Chris: We got stuck in the east of Atlanta. You don't want to get stuck in the east side of Atlanta at 2 in the morning. We raced against a hurricane. We also visited the strangest city: Bisby, Arizona. It's a replica of San Francisco with 6000 people. It has this huge hole in the middle of town. We actually got a letter from the mayor thanking for having played there and inviting us back. Everywhere we'd go, people would ask us, "You like our town?" They sent us an email handbook on how to detect for aliens. People kept asking us if we had already drank the water. They would say, "If you drink the water, you'll never leave Bisby." Everyone had alien stickers with a stick through it. They've have thousands of them that they gave away for free.

RI: Considering you become rich, what will you guys do with your new found wealth?

Chris: Open a titty bar. (*laughter*)

Vinny: What we've always done is to put the money back into the band. Now that we have the label, we'll probably recycle it back into the label.

Roger: If there's an extra \$200 left, we'll go rent some costumes for a show or give out some records.

RI: Have you guys gotten ripped off by any promoters?

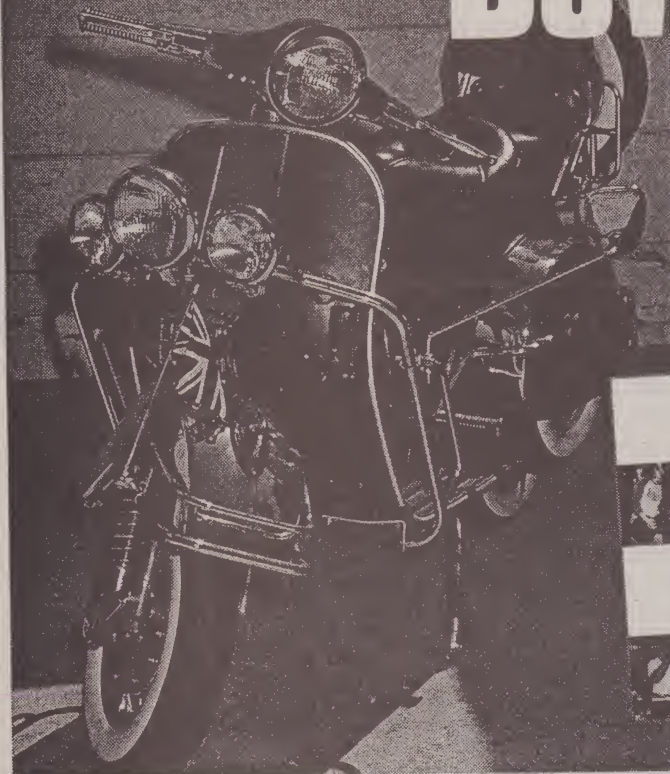
Chris: Incredibly enough, no. However, Bob Slade fucks us all the time. (*laughter*)

Roger: He's an asshole (*laughter*) Actually, Bob rocks!! He's great! He shares his sheep. (*laughter*)

RI: Unless you guys have anything else to add, why don't you guys give us your email address so computer geeks and psychos can contact you.

Chris: Write to us at ltj@afn.org. You can also find us at <http://www.afn.org/~ltj> or write to us at PO Box 12081 Gainesville, FL 32604. Thanks for the interview.

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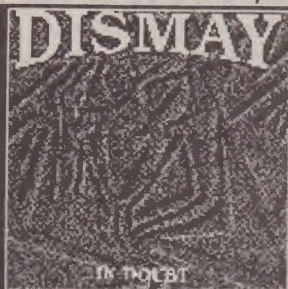
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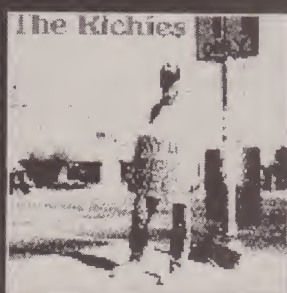
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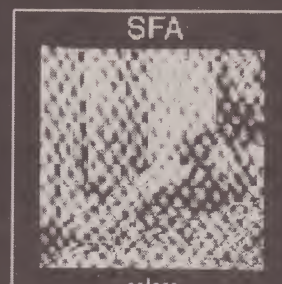
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RATIONAL INQUIRER's European headquarters stormed by Russian posse!

For about five years now the Russian avant-garde band Auktyon has been regularly touring in Germany, France, Switzerland and Austria and made a name for themselves in the European Underground scene. In Russia they are absolutely THE punk band, and they regularly play in old cinemas in front of 3,000 people. They still know how doing their crazy shows was like in Soviet times and they have successfully kept their very individual sound despite the drastic changes brought about by Perestrojka. Now they've honoured RATIONAL INQUIRER's European headquarters with their illustrious presence - a little town in Southern Germany called Gernersheim, which is a colorful mixture of students, German and American soldiers, many German natives (who moved from Russia to Germany after the collapse of the USSR) and a few insidious "good ol' boy types" from the Upper Palatinate.

By Sigrun Schöber

The roaring sound of the fifteen year old diesel engine of the ramshackled tour bus reminded me of the ominous trembling of tanks that I fortunately only know from Second World War movies. The Russians thus literally "invaded" our place, since a few minutes later after Mischa had parked the old vehicle, one musician after another (10 in all!) crawled out of the smelly thing and immediately polluted the whole area - I'm sorry that I cannot describe the smell here, but some of you might have an idea how the odor of a tour bus can be like after so many years and a trip from Petersburg via the Netherlands to Southern Germany.... AUKTYON just had had two gigs in Amsterdam, so Matze and I didn't bother with the condition they were in, which is to say, still slightly stoned.

It was the night before the gig when AUKTYON, arrived and it was great to watch the band crowding our little kitchen. We had a hot cup of tea as it was rainy and cold outside, disgusting as it could only be on a November day in Germany, and I had a chat with tour manager Sergey and singer and band clown Oleg. I had met both of them before in Petersburg at concerts and gigs in the underground clubs. We had to discuss the sleeping problem - 10 people likely wouldn't be able to fit in a 16m² room, so we had to split the band up: four of them "moved" to some friends of ours while the other six stayed at our place and occupied the bathroom for the next three hours. An intercultural problem that had never occurred to me before: in Russia you pay a certain amount per month and you can use as much water as you want - well, I shouldn't have forgotten to tell them that this is not the case in Germany ... Within a short time the apartment had turned into a place that resembled a reception camp, the corridor was stuffed with shoes and instruments, in the sleeping room were rucksacks, mattresses, plates and cups had piled up and the toilet was permanently busy.

The next day I was completely preoccupied with the concert arrangements and had only little time to show the guys around and to tell them how to get a meal in the canteen for students' price, since most of them didn't understand a single word of German. When the stage had finally been put up (which had been quite a job, since 86% of the students here are female [and are NOT on the weight-lifting team], and I had to trace the few guys here and ask to help me) and the sound check was finished, the first guests arrived. The back stage room atmosphere was full of hustle and bustle. Nikolay warmed up with his bass saxophone, tenor saxophone and two clarinets, and sound mixer Misha was helping the drummer to solder some parts of the snare back together. The place became more and more crowded - it was the first concert in this semester and many students got curious 'bout the Russians, I suppose.

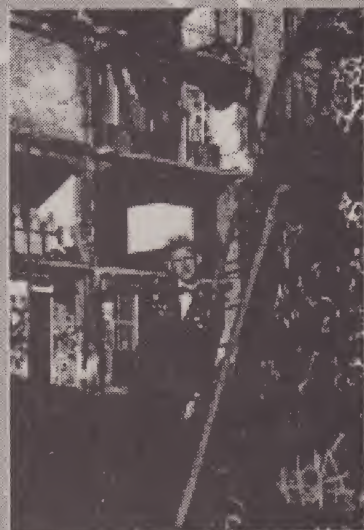
All of a sudden AUKTYON decided to start and their refreshing, explosive sound, usually characterized as a colorful mixture of punk, jazz and free-rock elements, captured everyone's attention. The band had begun so unexpectedly that they caught their frontman Oleg by surprise. He was still chewing a roll and fumbling around with his dinner jacket, which is decorated with countless gleaming, tinkling Soviet medals (his trademark). He had some difficulties mutating back into his usual stage persona, a blend of Nosferatu in clown disguise mixed with an equal measure of crazed KGB general. He usually whirls and romps about on stage, acting out the lyrics with facial expressions and gestures. His only job is to jump around, to scream and to make faces, while Leonid plays guitar and sings at the same time. AUKTYON have become a master in pitting themselves against the stiff social structures in their mother country and to play vividly with humour and intellect directed against the drab treadmill of Russian everyday life. The rather unusual combination of brass instruments, African percussion techniques and punk elements demands coordinated ensemble playing, but the band manages to still find possibilities to express their individual creativity at the same time. This sort of music, however, cannot be compared to ska bands like the Mighty Bosstones or the Voodoo Glow Skulls who also use brass instruments. AUKTYON is a live band, their unique show is ready for theatre stage, and their unusual approach to anarchic sounds is worth experiencing.

The feedback of the audience was mixed, some said the music is too chaotic, others enthused about Nikolay's bass saxophone. I was really amazed when I learned that about 800 people had actually attended the show - that's a lot, isn't it!!! Nobody, however, could deny the high professionalism of every band member, as the local rag wrote the next day in its daily issue. I actually don't remember the following day, to be honest, since we had been tidying up the concert hall till 4p.m. and the band was snoring peacefully when I finally got home...

This year's tour is already being planned, and for all those of you who possibly think about a holiday in Europe in May after reading this article (and for our lucky European readers as well) I'll give the provisional tour dates:

17.04.1996	Salzburg/Rockhouse - Germany
19./20.04.1996	Wien/W.I.E.N Sounds Fair - Austria
27.04.1996	Freiburg Brsg. - Germany
30.04.1996	Munich/ Feierwerk - Germany
02.05.1996	Tübingen - Germany
09.05.1996	Chemnitz/Bunker - Germany
10.05.1996	Leipzig/ Moritz - Germany
14.05.1996	Lüneburg/ Uni - Germany
15.05.1996	Kiel/ Alte Meierei - Germany

Further gigs in Karlsruhe, Mannheim, Gießen, Hannover, Flensburg, Frankfurt, Darmstadt, Augsburg and Ingolstadt (all Germany) are still in the planning stage. Gernersheim is unlikely to be blessed again with their presence.



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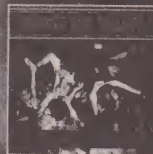
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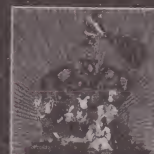
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The new bleeding stars of the European HC scene, BACKFIRE! Consisting of scene veterans, the band recorded their debut EP at Lost & Found recently. Of course it's amazing old school HC similar to CONFRONT, NEGATIVE APPROACH or BROTHERHOOD. Colored vinyl.



SDDS - Minutes To Go / 7"

This 8 song EP captures the band's best studio material and hopefully reflects why SDDS became so influential for the European hardcore punk scene of the early eighties. METALLICA's recent producer, Flemming Rasmussen, recorded this stuff in his first studio back in 1978.



RECLAIM THE THOUGHT - 8 song / 7"

Great punk band with their six song debut EP. Fast & rough. Colored vinyl.



BRUISERS / MAD PARADE - Split / 7"

Boston 04 Core maniacs BRUISERS and Los Angeles punk veterans MAD PARADE share this colored disc! One previously unreleased song by each band. New albums not out.



FREEZE - Guilty Face / 7"

16 minutes of old school Boston hardcore. This 11 song EP features FREEZE's legendary second EP plus their stuff of the hard to find 'This Is Bush Net L.A.' compilation. Colored vinyl!



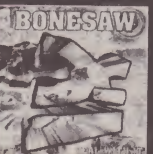
UNITY - No More / 7"

16 minutes of old school Boston hardcore. 11 song EP features FREEZE's legendary second EP plus their stuff of the hard to find 'This Is Bush Net L.A.' compilation. Colored vinyl.



BEOWULF - Honey Don't Ya Know Me / 7"

Brandnew songs on the frontside and both sides of the classic 'Welcome to Venice' compilation on the back. Great artwork, colored vinyl. How much more can you expect? None of these songs on BEOWULF's 7" album.



BONESAW / NO ESCAPE - Split / 7"

One brandnew track by Californian HateCore gods BONESAW and two new songs by Seattle's NO ESCAPE. While both bands are well known for their aggressive and melodic mesh sound, NO ESCAPE will surprise you with their great cover of BIG BOYS. No.



GIGANTOR TEARS - Split / 7"

'Sweet Man' of GIGANTOR is one of the catchiest mid tempo songs in the hardcore scene. 'Loser' proves that the band will be huge soon!



KILLRAYS - Battlefield / 7"

This EP contains 4 songs. None of these classic melodycore tracks appeared on the band's brandnew album 'Space Ship'. Colored vinyl.



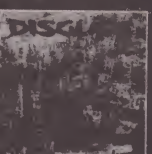
BITTER MELON / 7"

Boston hardcore band Bitter Melon (CLAPNET bass, Dick Casim, guitar, Keith Bannan (vocals), and John Bannan (drums)). Fast and heavy stuff which brings 'War' to mind. Colored vinyl.



VIOLENT APATHY - 14 Song / 7"

15 years ago there was a label called 'Torch & Go Records' which was well known for great HC bands like NECKS, FIX, NEGATIVE APPROACH or MEATMEN. VIOLENT APATHY were around from 1980-83 and consisted of previous MEATMEN and FIX members. 14 songs of wild teenage stop-and-go trash - totally old school!



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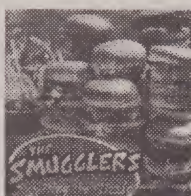


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How to die & ... Christian Death



Great, I thought. Another tour of the now one and only *Christian Death*, there was a gig scheduled not too far away from us and I could finally see them live before they would break up one day. Too bad, the gig was cancelled a few days after it had been heralded, so, one gloomy winter Saturday around lunchtime, he, Valor, whose traits are "courage or bravery, especially in battle" called me and I learned all about the band I ever wanted to know. And more... Too bad that I forgot to ask this question that came to mind after seeing his nose rings: "do you have genital jewellery as well?"

RI: How are "Sexy Death God" and "Amen" doing so far?

Valor: I have no idea what's going with "Sexy Death God" because it's so hard to communicate with *Intercord*, the record company. I know that "Amen" is doing really good.

RI: Is there any deeper meaning to the title "Sexy Death God"? In your more recent albums you seem to always try to create a connection between sex, death and god...

Valor: Basically "Sexy Death God" has the same lyrical content as on "Sex And Drugs And Jesus Christ." All the things I write about are based on two concepts, the way I look at society and the way I look at the way society affects me and the way I look at nature and my role in life, the people around me and the world around me. Or I speak about religious aspects. Religion, you know, is the thing that influences people's attitudes to society. Basically when it comes down to it I wish that I could live in a world where we're totally free. I live in the USA they always go on about this nonsense about being a free country, when it's not. They always use that expression but no place is free. You're not free to do anything you want, and I wish we could do anything we wanted to except kill or hurt or steal. Those things I think should be restricted but everything else, whether it's sex or drugs, what you want to believe in or how you wanna do if you wanna walk down the street, as long as it doesn't hurt anybody physically, it doesn't take food out of their mouths, it doesn't kill them I think it should be free. Then we wouldn't have all those problems with the drug crimes and stuff, the drug murders. They are trying to stop people taking drugs because some people don't wanna see some people get high, so instead millions of people get killed. Because of the actual emphasis on making it illegal, it makes people think it's more special, so they all overdo it. For example, I lived in England and the drinking laws were very strict in the daytime, which they don't do anymore. You couldn't buy alcohol after 12 or before 6, so in the afternoon there was one special time where you could go in and buy and people would be totally drunk all afternoon... In America you have to be 21, what happens there is that people under the age of 21 drink more than those over 21. The reason is that they start drinking so much so young because it's so special, because it's so taboo, you get more of an incidence of alcoholism. The same thing happens in Sweden with

the alcohol problem.

RI: I remember seeing people in the States that were carrying bottles wrapped up in a brown bag. Than I was told that it's alcohol they have to sort of camouflage, which I thought was very funny, because everybody knew what's inside, anyway... So, according to what you just said, what you do is more than just trying to outrage certain people at what you do?

Valor: Definitely, when I outrage people I get entertainment out of seeing conservative people get upset by that. At the same time it's a way of me getting a message out to more intelligent people: maybe we can have more power in what we do on our lives, to stop all the people controlling us! Whether it involves who you vote for or whether it involves whatever you do in the future. I'd like to see more people in the world who think a bit more free. I'm not saying they should think like me, but I think that people are not free, they don't have their own minds. I'd rather live in a world where everybody had a gun and I might get shot the next day, than the way things are right now. I know that's the way it would be in cavemen times, getting hit over the head with a club for stealing someone else's woman, but that's life.

RI: Why is christianity if not your only, your favourite target?

Valor: Because christianity is the thing that has influenced the Western cultures where I live in. It influences all of Europe, it has influenced all of the United States, South America. I mean it's the biggest religion in the world, and it has had the most influence. It influences even other cultures like Japan, who aren't even christian and their morals are now based on European cultures ever since World War II. Censorship in Japan is more crazy than even in Europe or America. They don't allow a lot of crazy things because after World War II general MacArthur [who commanded the Allied occupation of Japan - ed.] went in there and started indoctrinating people into the ways of new cultures and gave them a constitution very much similar to the United States. That's how Japanese people live, and even though they're not christian and most of them Shinto or Buddhist, they live like christians, with the same morals. In their hearts they think like Japanese, they wanna have the Japanese culture but they don't have it anymore. They are such quiet and polite people that just accept it. Even though they are one of the most powerful countries in the world financially, they still haven't liberated themselves. Our old bass player was Japanese, he's the perfect example of the hang-ups of Japanese people. When he goes back to Japan, the free lifestyle that he lived when he was in *Christian Death* he misses, because he's not allowed to live like that in Japan, because people expect so much from you... You have to live the way people expect

you to live, I don't think you have to. Some people feel that they have to oblige themselves to do what other people want them to do and I'm totally against that.

RI: Did you ever get in trouble with religious fanatics in the US? Are there more of them than in Europe and what were your experiences?

Valor: Yeah, America is the worst, America is terrible! We've had a lot of record shops who refused to carry our records, on christian television shows we have had our records burned. I like that because that's publicity for me. One time a guy jumped on stage with a knife and tried to stab me... There was one particular record-store chain in California that was the most important and they refused to stock anything from this band. We haven't had a problem in America for a long time, but we have had problems in Germany. There we had bomb scares on several occasions, like at MÜNster, Bielefeld and a few other places I can't remember. On one particular tour it was unbelievable, we had 4 bomb scares and we would play in different parts of Germany, like the Rhineland, Schwabing, and strange places...

RI: After all the cover of "Sex And Drugs And Jesus Christ" made it the best sold album. And that only because of the controversy it caused, showing a graphic portrait of Jesus with tourniquet and syringe injecting himself...

Valor: Yeah, you know, for me the music is not the best, it was just the imagery of "Sex And Drugs And Jesus Christ" that upsets people. That's what made it the best sold, it's the promotional content that comes around censorship. "Prophecy", our new album, has got a very controversial cover as well, and the music, I feel, is incredible. Everybody thinks it's the best we've ever done...

RI: What's your relation to Rozz Williams like now? Could you explain the whole thing that happened from your point of view?

Valor: I haven't seen him physically since 1985, that was the last time I worked with him. The last time I spoke with him was in 1990 when he did that "original *Christian Death*" show in Los Angeles, I heard about it when I was in France, so I got on the phone to him and I said "what are you doing?" and he said: "I just needed some money and everybody talked me into it, I promise I won't do it again." I said OK, then, two years later he signed a contract with *Cleopatra*, illegally. I think he did two recording sessions with them and out of those two recording sessions they managed to make five fucking records, mostly because all of the stuff was the same stuff we re-recorded, we (re-)edited and that kind of thing. Then they did a live record from that show of the reunion tour, from the reunion show or whatever... That's when I had to go out to spend a fortune with lawyers and registering the name. Not many bands have to put a * after their name...

RI: So I figure the name *Christian Death* was your idea? At least you were able to register it...

Valor: I have the rights on the name but the actual invention of the name was not my concept because I didn't join the band. When *Christian Death* started I was still in school, I joined the band after they had already broken up and what happened was in 1984 I joined the band and it was my first band. Actually I didn't even join the band, I had my own band *Pompeii 99*, consisting of myself, David Glass and Gitane Demone and one other member. We were doing shows around Los Angeles and we were getting the same kind of audience as *Christian Death* because we

were part of the so-called death rock scene. There was no such thing as gothic music then, but death rock. It was us, *Christian Death* and *45 Grave*. Then, *Christian Death* broke up, they didn't exist for nine months. We then met Rozz Williams at Hollywood, at our record release party of the first record we made and I became friends with him. I said: "listen, what are you doing these days?" and he said: "nothing, I'm just sitting home at my mother's house" and I said: "why don't you come and do some songs with us?" We had so much fun that we decided to start working together and it was still *Pompeii 99*. Then we got a record deal and went to France. That French fanatic who had that label called *L'Invitation Au Suicide* persuaded us to keep the name *Christian Death* only because he had bought the rights of the first record "Only Theatre Of Pain".

RI: The way he did your records was pretty artistic and stylish with the booklets, poems, translations of your lyrics and all that, wasn't it?

Valor: Of course he was a very creative guy and he did all the artwork of the covers for the first two records himself. He persuaded us to keep the name *Christian Death* because he had already had one *Christian Death* record to him. That was a really good way to promote the record because he had two records by the same name and not just one. So we thought about it and argued about it and Rozz didn't wanna do it and I didn't wanna do it and then we said OK, we'll only going to do it if we all own the name *Christian Death*. What happened when Rozz left the band he forfeited his right to the name. That's how the story goes, that's the real history behind it... Since he left, Gitane, David and I own the name, then, one after another left the band as well. So as each person left, in the end I was the last person to keep the name.

RI: Listening to new as well as old *Christian Death* albums I kept asking myself how you were brought up, did you have a classical education or something? Did your parents encourage you in that direction?

Valor: No, I've never been to anything like a musical college, but I've had private tutors for piano, for drums and guitar. Violin is just something I picked up, I wouldn't stand up in front of another violinist...

RI: What happened back in 88 after you released "Sex And Drugs And Jesus Christ". I heard that the archbishop of London and Canterbury wasn't exactly happy with what were doing?

Valor: Originally we wanted to play in a church of Deptford just outside of London, but they wouldn't let us play there because of our name. Then we wanted to play the *Boston Arms* but they were all very catholic people from Ireland, they had heard about the problems and they cancelled us, as well. So we ended up at the *Limelight*, which was a church anyway. The thing about the *Limelight* is that it is still consecrated, it was never unconsecrated by the church, so that really pissed off a lot of people, too. But there was nothing they could do about it because it was private property (laughs). Just like the one in New York, it's also an old church.

RI: In my opinion the two recent albums are a much bigger impact than most stuff you did before them. Is that the way you look at it, too, do you see progress in your music, particularly in your more recent history?

Valor: Yes I do, but still "Sexy Death God" just isn't the way I would like it to be, 'cos we ran out of time. The problem is the mixing because we mixed it with the same producer and studio that madonna had, one that was like \$4,000 a day, which is ridiculous. These people wouldn't take us seriously because we weren't a big band. Normally when I go into a studio I go in like at 9 o'clock in the morning and I work till 2 o'clock in the morning. These people would open up at 11 o'clock in the morning and at 9 o'clock at night they closed up and they said "we've had enough, trust us, we know what we're doing. You are just some independent band musician, and we have been mixing the best people in the world." If you listen to that record, you know that that's just a bunch of shit. The guy that produced the album was convincing me that it sounded great, and then it got released. They took it to this guy who is a mastering engineer who has done *Soundgarden* and everybody, and they said "this guy is gonna make it sound even better." When you're working on a record, you're so excited that you kind of close your eyes to those problems with it. I said I was disappointed that I didn't have my percussion, that I didn't have my sound effects. They said: "don't worry about it, it's gonna sound good, it's just a band without all the extra stuff" I said: "my music needs all the extra stuff because that's how I write it", still they said "don't worry, we're gonna make you sound like a good, tight 4-piece band." So when we came back from the tour after playing the songs for two months we had recorded some of the songs live. They sounded much better than on the actual studio album. I'm not gonna trust these so-called experts ever again. We even had two more songs that we wanted to put on the record but finally couldn't because of that...

RI: However, your more recent stuff contains a variety that didn't exist before, especially as to the violin and cello you used...

Valor: Wait until you hear the new album! It has a lot of string work, I've done a lot of multi-track stuff, it sounds like a big orchestra, it's beautiful. I've done a lot of violin and cello work on that, and I do so many multiple tracks, that it's like listening to a whole orchestra. I played Timpani drums and Steve has played a lot of



different things, like kettledrums and stuff... Maitri and I did all the choir vocals ourselves, on the first song of the album we did 24 tracks of vocals, just her and I to make it a choir. A real choir would have cost more money than we could have afforded. I write the music like a classical musician, fortunately Beethoven he had the money and people to sit down and play every note he plays, unfortunately we don't have enough money. Fortunately for us, on the other hand, we have recording studios. As far as the band is concerned, a lot of bands going double-track with their voices a lot of times you hear, I don't do that. I just do my voice once, and I do a harmony maybe, to my own voice, but I never double-track the same thing twice. And neither does Maitri, We'll only do choir stuff like that, so it sounds like a big choir. We feel very strong about being true about how we record our stuff, so when we play live my voice sounds the same as on record. We don't do backing tapes, either. The only thing we use backing tapes for are for the violin and the choir.

RI: So you don't actually play the violin live?

Valor: No, we don't do it with the real instruments. In 1992 or 1993 we did a tour and we had three violin players. It was such a problem because of the money and the people, we had a lot of fights with them because they had never been on tour before, and people get cranky when they're on tour because you sleep like three hours a night. We had nine people in the band and eight people in the crew, so everybody was fighting with everybody. It's all right now because we've cut it down to a four people in the band and just the crew that has been with us for a long time, so everybody is close friends, we're all like in love with each other. It's gonna be a lot of fun.

RI: Do you consider your more recent works a big step forward, as I do? Or is it just that you have found the right people now?

Valor: I think it's more the people that matter. Whether it's a step forward or not, my style has not many changed, I add more and more to what I already have, sometimes I write something that is very metal-ly and people ask me: "why are you going metal now, are you ever gonna be the way you were in the past?" I always think "why are they saying that?" because I like what I've done and I like what I'm doing now, but what I do in this particular song, doesn't mean that every song will be like that in the future... That song is about something aggressive, so it sounds a bit more metal, if you listen to "Sexy Death God", some songs sound like metal, and some songs sound like something very not metal. That's what I try to do, I try to make a lot of different things. I'll come back to feelings I have or lyrics that I have just because it's time for me to start speaking about that or because I feel like it.

RI: What was that song "The Devine Enigma" on "Gothic Rock 2" influenced by musically? Am I wrong or do I hear an Arabian influence there?

Valor: It's not Arabian, it's Byzantine, which is more like ancient Turkish music. It's Byzantine melodies, which is when the christians controlled Istanbul which was then called Constantinople [330 - 1204 ed.] and not yet Turkey. Those are old melodies that you can't find anymore. There's a lot of strange feelings like that on the new "Prophecies" record which lyrically is more like "The Scriptures." I listened to it every day, and I can't believe that I actually had to do anything with it because it's so wonderful...

RI: Does that thing with the exotic tunes have to do with the many nationalities in the band? What's your nationality, you by the way?

Valor: I don't like to claim what nationality I am because then people think that's what I am. I am a multitude of nationalities, I've got family in Singapore, India, Australia, England, Estonia, all different parts of the United States, even some gypsy origins... Maitri is an Indonesian living in the Netherlands, our drummer Steve, who calls himself Steve Death, is of South African origin and our guitar player Flick is from the US.

RI: Is that to be considered more of a permanent line-up now?

Valor: Well, Steve's been with us for two years now, Flick's been with us for one year, and Maitri has been with the band since 1991. Yes, I think it's more permanent now, up until the line-up right now, we wouldn't allow other people to be permanent members, the drummer on "Sexy Death God" was just a session guy. We didn't take anybody serious until we made friends.

RI: Hardly any band has as many records out as Christian Death has. Is there a number you could tell us including all the different versions that exist? Do you own all of them?

Valor: I honestly don't know how many different versions there are, a fan send me a letter with all the different versions that he had and he knew about and it was something like 30 something. A lot of times the covers are different because certain places won't accept our ones we do. It's like "Sex And Drugs And Jesus Christ", the English version was the one that was more provocative, the American version was the same as the German version. That's because they were too afraid to do it in America and the German label *Normal* was afraid to do it, too. They made a big mistake there because the actually imported version from England sold more in Germany than the German version (laughs...). That's why we're doing the new record with *Jungle* because they're the only ones who have the guts to do the new cover...

RI: What's it gonna be like, then?

Val: I would really rather that you see it yourself and make your own decisions, because not everybody knows what it is when they first look at it. Some people do and they're horrified, others don't know for sure what it is...

RI: So it's gonna be a disgusting one, I figure?

Valor: It is very disgusting. It depends on how you look at it, I mean, I find it offensive, it offends me, and that's why I chose it. It upsets me to hell, it really bothers me, I almost can't look at it myself...

RI: That's strange, why do you use it then?

Valor: Because it's talking about the world, it's how I see the world, the world is terrible. What I'm showing here is not something I invented, it's reality. That's why it offends me, because it's so real, if it was a fantasy thing or just something out of my imagination it wouldn't bother me, you know?

RI: No one from your record company Century Media talked to was able to tell me whether it was only the live record you did for them or not. Will you be doing any more records for them?

Valor: The reason they can't tell you that is because they don't wanna say that. At the moment, contractually, they only have one record. I think that's because they're hoping to persuade us to do another record for them: I'm waiting to see how they do, because a lot of record companies let me down, and I find that with people like *Jungle*, they stand the test of time. If *Normal* records could pay enough money to do the next record, which they can't, we would go with them, because they're honest people. *Century Media* have a lot of money but they're also very cheap, they have the money but they don't like to spend it. They are a big international company, they have an office in Los Angeles, but they are very cheap. I told them "if you want the next record, you have to give a lot more money." We did the live record, so they didn't have to pay as much as for a studio album. The thing is, it's such a good record, they are gonna make a lot of money, anyway.

RI: But at least they are selling it at not much more than the price of one CD in Germany...

Valor: Not in America, though. There they are selling it at full price in the shops, for 20\$. The cover was a very expensive cover, it's digipack, it's four colours and it has got an insert... That's a lot for people. They can't afford to sell it cheaper in America because making records in America costs more than it costs in Germany, I don't know why. They are doing a good deal here in Germany, I like that.

RI: What about that label Nostradamus Records in the US, is that your label? I figure it has to do with protection and all that?

Valor: Yeah, it's our own label. We have the same company in Boston, Los Angeles and in London. It's good to have it in two different states in the United States because you get more protection. We copyright everything through *Nostradamus Records* first, and then we give it to other companies, that way they don't own it completely. That way we own the rights to everything, and most people only license from us. Even though "Amen" is on *Century Media*, they don't own it, they only get to use it for a certain amount of time, when the time's up it's not theirs anymore. Other bands, they sign to a label which owns the rights for a long period of time...





RI: Instead of a typical introduction, why not give us a chronological history of the band - all the different members, the break ups...I know there have been a lot.

Dr. Frank: The band first got together in 1986. It was me, Dr. Frank, Jon Von, the guitar player, Byron the bass player, and Alex the drummer. This was phase one of MTX which lasted until 1989. Everybody's Entitled to Their Own Opinion, ...Blue Blood, and Nightshift...last two of those were on Rough Trade. Rough Trade went out of business. Our bass player quit. We got another bass player and this marked phase two of MTX. Our bass player Aaron lasted from 1989 to 1992. Then after a disastrous tour of Europe, Jon Von quit. The band broke up then and reformed as a three piece. That was the third phase of MTX with Our Bodies Ourselves. Then the drummer quit. The band broke up again, and then we got our current drummer Jym. That was the fourth phase of MTX with Starship. Aaron the bass player quit soon after that to join Samiam, and that's when we got Joel, the newest kid on the block. That has been Alternative is Here to Stay and Love is Dead.

RI: This obviously oversimplifies the history. Were those the only break ups?

Dr. Frank: There was a break up about every month or so. We never got along very well.

RI: Was that the reason for the band members leaving? Was it all due to personal problems?

Dr. Frank: It's hard to be a member of the MTX. You might think it's all peaches and cream. Actually, it's gravel. The people in the band stuck it out as long as they could. We admire their fortitude, gave them a gold watch. We look on them as alumni. We hit them up for money now and again for the MTX Starship alumni fund. And

they haven't contributed one cent yet. In fact, they sued us. So you can see how our ungrateful alumni haven't been helping matters much at all.

RI: You guys have been together for a decade already, and you're the only original member. Do you think this has actually helped keep the energy going or has this been more of a hindrance? As far as keeping you motivated, do you think the new members have actually...it seems that after a line up change it would almost be like a new band.

Dr. Frank: The band as it exists now is better than it ever was before. So if you want to take the long view, it was all for the best that the bad members quit. Especially now, it seems like a new band. Now, our rhythm section, the bass player and the drummer, actually like the music. You don't understand how much difference that makes.

RI: How would you say your music has evolved now with the new members other than just improved technique?

Dr. Frank: Not much. I'd say pretty much the only evolution *HAS* been technique. I've improved my song writing. We've some dumb mistakes. Now I've tried to avoid some of those dumb mistakes. I don't think the concept has changed much. It's still pop music with loud guitars. It was always supposed to be that.

RI: Has the current trend in music affected your sound?

Dr. Frank: I don't think it's affected our sound...maybe indirectly because Lookout! Records gave us more money to record with this time because they have more money now. So in that sense it did affect our sound because we could make it sound better. But I don't really think it's affected our sound.

RI: You guys never seemed to tour as extensively as bands such as The Queers. What was the reason for



that and will that change?

Dr. Frank: We've been touring a lot, actually, the last year and a half. We just never had the opportunity to do it because this band... most people don't realize how unsuccessful this band has been. It's probably been the least successful of bands in the history of rock n roll. Now it's just possible to not have jobs and do this extended job. This was never possible before. We would go on tour and five people would show up to each show. Much short of getting money, we'd consider ourselves lucky if we ended up not getting beaten up at a show. So we've always done whatever we could. However in the past, that wasn't very much. Plus, I don't know how good it would have done because there was no constituency for this kind of music in the 80s and the beginning of the 90s. All the punk rock people always hated us because we were never tough enough for them.

RI: I noticed that here in Ft. Lauderdale there was a certain skinhead element present. How has the reaction of that crowd been towards you guys?

Dr. Frank: This wasn't too bad. They luckily don't come to our shows. That sort athletic, sports team kind of dancing bugs me. Sometimes it gets out of hand, and you just have to shame them into stopping. I noticed at all these Florida shows that there are a bunch of people in the middle running around in circles beating each other up and around them there are a bunch of people just standing there nodding their head. What I'm used to is people jumping up and down in one place. I think that if they did that, one of the guys in the middle would pull them into the seething pit.

RI: Your song content deals with topics that other bands from different musical genres have touched upon. What do you feel makes MTX a punk band, if you even consider yourselves a punk band?

Dr. Frank: I think you can say that we're something more and something less than a punk band. These topics are not totally unprecedented in punk rock. It's essentially, al-though a little better done, more earnest, and better done and less ironic... it's essentially the Pete Shelley content and attitude, but a little bit weirder. I'm a little bit weirder of a person. But yeah, it's punk rock in the sense of what punk rock was in the seventies. That's what I listened to. It was pretty much a return to rock n roll based on songs like Buddy Holly type of music rather than Deep Purple type of music. In that sense we're more of a punk band in the accurate historical sense than practically any other band around, with the exception of bands like The Queers. Certainly MTX has more in common with real punk rock than say... MDC or Naked Aggression or Total Chaos, or dare I say Rancid.

I won't fault Rancid on...they do have songs. There's more to it than just a look and an attitude. The songs have to be about something; they have to be precise. The thing about punk rock is that you can have songs AND play rock n roll which is sort of unique in rock in the last twenty years.

RI: Your definition of punk seems a little structured. You seem to define it as a strict musical style. It seemed to me that at first it was more of a destruction or a change in musical style - a form of freedom in a way from convention, yet going back to the roots of rock n roll. Do you think punk is merely a musical style? Do you think there's room for it to evolve?

Dr. Frank: Sure. Obviously we're not identical to Buddy Holly or Pete Shelley. We're doing something a little different. I think that by saying "just a musical style..." we're talking about music. I suppose there's other stuff that goes around with punk rock, the music... you can be a vegan, you can have dreadlocks. To me, and I know that there are people who think punk rock has a duty beyond music who'll disagree with me, it mainly is music.

RI: I wasn't referring to those peripherals of punk rock, but maybe the fact that the punk rock musical style seems to almost be a non musical style - the antithesis of structure of big 70s rock n roll.

Dr. Frank: I'd say I agree to an extent. There's some freedom in being able to play music when you don't know how to play your instrument right. That's certainly true. But there's nothing new under the sun. A lot of people who believe that they are branching off into new directions are sort of fooling themselves. Basically, good music... there are exceptions. Some people are so weird that they're interesting as a sort of curiosity, like a boy with two heads or Frank Zapa, or someone like that. Basically, music is good because it's appealing because of its melody and rhythm. When you start branching off from that, you lose something. It becomes an art project or a political movement rather than music. All that stuff is nice that it happens, but if you're talking about a kind of music... it's a style. Style is everything.

RI: With reference



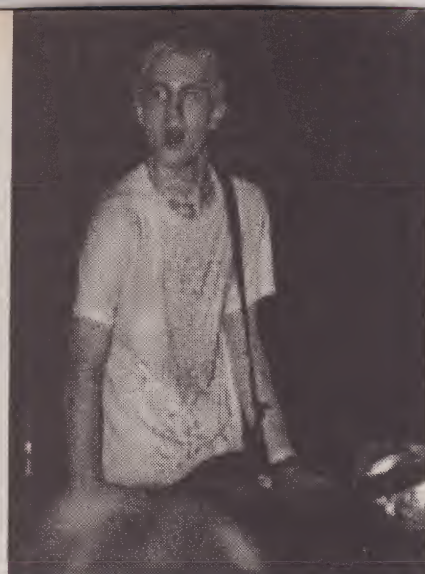
to where you're from, San Francisco has always been popular because of its political climate. How would you describe its political climate in 1996 for those of us who've never been there?

Dr. Frank: We come from Berkeley, first of all. It was the big center for political correctness. I'd say

that's pretty much still the dominant thing. Punk rock in SF has always been leftist, bleeding heart liberal dominated. I've just never had any

and distribution and sales figures were terms totally alien to punk rock. Punk has turned into merely another "musical" style, like we were saying before. Do you still see any validity in the term punk or in your opinion is punk in fact dead?

Dr. Frank: I don't agree with the first part of your statement completely. When punk started, it was major label dominated, and it was marketed. The market has changed now. The thing that makes rock n roll punk music is that anybody who has an idea can do it, whether or not they have any talent or connection. They can just stand up and do it. We're an example, to an extent. Now we're on a label and we have shows that people go to and we made a video. But still, it's insane what I'm doing. Anybody who wanted a career in rock n roll would not be in the MTX and would not be making up these songs. But it's possible to do it anyway, and that's what punk rock is. When punk rock was really in danger of dying was in the 80s



patience with that. It's the sort of thing where you have to watch your vocabulary... Everybody has a list of words that you cannot use and things you have to apologize for. It's probably worse in the Bay Area than any place else.

RI: Tell us about your video. You did make one, right? How's it being distributed?

Dr. Frank: We did make one. We made a video for Bababababa. They're sending it to anyplace that could possibly play it. I doubt it'll get played anywhere. Frankly, chances are no one will play it. We're anxious to see what will happen. We sent it to MTV. But there's a small percentage of a chance that it'll ever get played. If it did, it would be amazing. What would be weirder than MTX on MTV? *(it's already happened)* It was probably a total waste of time, energy and money. The only people who'll see it will be our close friends and family. My mom saw and said I looked very handsome.

RI: 15 years ago, videos

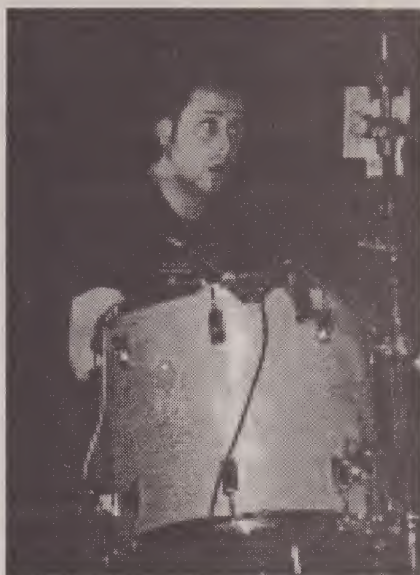
practically unlistenable and completely not fun. It was so strict and reductionist and limiting that a band like ours... when we were first around, no one wanted to listen to a band like us. We had no songs about El Salvador and we didn't fit the mold. It was a real punk thing for us to get up and play our stupid pop songs in front of all these tough guys in 1986. That was about the most punk thing happening then.

RI: Do you think that punk should or should not stay underground? Do you think there's a place that punk shouldn't go - any barriers it shouldn't cross over?

Dr. Frank: No. I think that a lot of times bands get big and overblown and they stop being interesting. They stop being punk bands. People get angry about that. That's the wrong attitude. They should just move on to the next band that's in the living room or in the ga-



rage. There's always going to be some little bands out there. It gets ridiculous sometimes. There are definitely things in the current crop of bands that are popular that I don't like. The whole Epitaph and Fat Wreck Chords style of bands doesn't appeal to me at all. The whole "skate rock" type of music is probably the first kind of music ever created that I ever heard in which I dislike the entire genre. It just seems like punk rock for normal people. That a dork like me can make up these stupid songs and play them, and be doing it for ten years and come all the way



to Florida and play them... There are other people just as stupid as me who sometimes make it big. If you're interested in them, then you hear them. If you think they suck, you say it sucks and you listen to your neighbors band across the street. Maybe they've got just the lack of polish that you're looking for. The wrong reaction is to get angry about it.

RI: You've mentioned the DIY...spirit, shall I say. There's a sense of independence behind that. What I see happening when punk bands get huge is that it causes mass appeal to this type of music. Before, punk music was something you found only at independent record stores. Now you can go to Best Buy or Blockbuster and find them there. So it's creating no need whatsoever for the independent record stores. Since indy stores can't lower their prices enough to compete with huge chains, at least they could offer a music unavailable elsewhere...

Dr. Frank: Yes, but the attitude that it's the duty of bands to make sure that the independent record store can support itself and that we have a duty to them to stay underground so that they still have a market is backwards. We're talking about commercial products. An indy record store sells records and makes a profit too. It does lose something when a band gets mainstream appeal. That's true. There's something that they can never recapture. But it's not something to cry about. There's always going to be someone who's

going to do it themselves. There's another way to look at it, which is bands like us. We're not a successful band. We're just like this "dumb little band." But the fact that there are big ones means that we can keep doing it because a few more people go to the shows and buy the records. We would have had to give it up by this point if it weren't for that.

RI: With the growing unpopularity of wrestler / actor Mr. T, have you ever thought of changing your name to something more current like maybe the O.J. Simpson Experience?

Dr. Frank: It's got its own charm to it. Hanging on to it sort of goes along with the motto that confuses as many people as possible. No one can figure out why you'd call your band that, so why not do it. It's like the Monty Python movie "Flying Circus..." it isn't a python, there's no one named Monty, and it isn't a circus. At this point... Our second LP was going to be titled Too Late to Change the Name, and now it's *really* too late.

RI: Was there a reason behind the name?

Dr. Frank: Just cause we're a bunch of retards.

RI: Do you have as many girl problems as your lyrics would have us believe?

Dr. Frank: (laughter) Yeah, although they're about a finite set of girls. It's not about a million different girls. But I have been kicked around on love's dusty trail I guess.

RI: I hear you're a big country fan...

Dr. Frank: I like country music a lot. It's the last genre of popular music where as a routine it's based on songwriting as a craft. I don't really like modern, young country, but I guarantee that if you listen to any country station for an hour, there will be at least one song that's interesting. The great country music is great. No matter how bad you feel, there's always a country guy who feels even worse - it's sort of therapeutic.

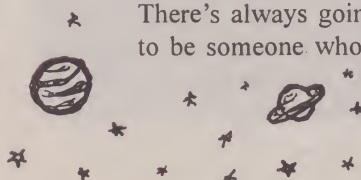
RI: The song "Thank You For Not Being..." is about a high school experience. Was your school experience similar to most punky freaks out there?

Dr. Frank: Yeah, except I didn't have the girl to plot their destruction with. That's a fantasy.

RI: Because of your obviously advanced age, is it difficult to physically keep up with the rest of the band?

Dr. Frank: (laughter) I don't feel... I'm actually healthier than I used to be when I was younger. I don't jump up and down like Joel does, but I wouldn't do it because I wouldn't land on my feet. I'm very clumsy.

RI: On that note ended a wonderful and cold evening with MTX. Believe me, you better like them now, because in one year it will no longer be cool to!



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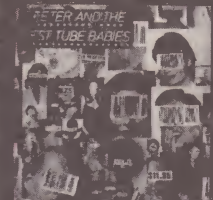
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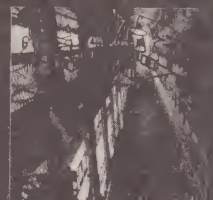
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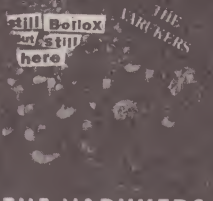


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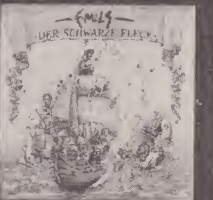
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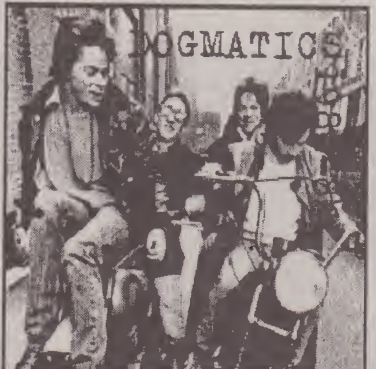
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B.) Here's sixteen reasons why I really can't stand pop punk. (MA) MRR # 149

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This scene report was supposed to have been included in our anniversary issue, but due to two computer crashes, it was temporarily lost. Of course it was written in Spanish, but your lovely minority and dissadvantaged editorial staff did you the favor of translating. You can write to Federico in English because he is fluent and can put you in contact with anyone there. I hope the continued reports from Latin American countries begins opening the lines of communication with this "lost" (in terms of an international punk scene) continent. Maybe bands will see the possibilities of tours to Latin America as a viable option. Maybe you'll order a zine from there. Or maybe you'll just make a pen pal. Whatever you do, however, these are highly appreciative people and epitomize the true DIY spirit of punk rock that seems to have been lost in the US to MTV and major label contracts.

Hi! This is Federico and Pichon, the editors of NS/NC fanzine and Civilizacion Violenta fanzine. This is a scene report of Buenos Aires (the capital of Argentina - ed.). Before I proceed to describe our local bands, I'd like to mention the zines we like the best. (I encourage all of you spic punks like myself who speak Spanish to find out what your heritage is doing in terms of punk rock. Offer your help, offer to distribute, talk to your friends and open their eyes beyond our lavish borders - ed.)

Tiempo de Cambio (*Time of Change*): HC SXE zine

Otra Oportunidad (*Second Chance*): HC and punk rock

Tirando Toscazos: from Neuquen City

Fun People: done by the members of the band with the same name

Resistencia (*Resistance*): killer garage punk (the oldest zine - 11 years)

Hasta Que La Muerte Nos Separe (*Till death do us part*): rock, punk, grunge, etc.

BS AS Desorden (*Buenos Aires Disorder*): punk rock

If anyone wants to know anything about these zine or if you'd like addresses, write to me. Also, if you want to know anything

about these bands or their addresses, get in touch. Federico M., CC213 SUC 12 (B), CP 1412 BS AS, Argentina
Here's a list of some of the bands with a brief description afterwards.

No Demuestra Interes (*Shows No Interest*): This was the first hardcore band in Argentina to record an album, "Extremo Sur". Shortly thereafter, they recorded their second, "Para Mi". They're the best hardcore band in Argentina.

Victimas (*Victims*): Old school New York Hardcore. First they put out a demo tape, and they then put out a split cassette. I don't understand how such a good band still hasn't recorded an album!

Opcion Crucial (*Crucial Choice*): This band plays melodic hardcore with a Southern California touch. They've been



very influenced by Dag Nasty.

Kinder: Same style as the above band, but with more of a 90s feel along the lines of the Fat Wreck Chords bands.

Daj: This is an old hardcore band with a record out on their own label.

Bod: This band has been around for several years. They play fun hardcore and already have two records out.

Minoria Activa (Active Minority): They recorded a 7" EP in 1992 and a split cassette with Buenas Intenciones.

Buenas Intenciones (Good Intentions): They have yet to record an album, but have been around for quite a while already. They play much heavier hardcore than when they first began.

Fun People: They were the big surprise with their debut record "Anesthesia". Their catchy melodies and rhythms caused an unexpected surprise from this band with their melodic hardcore and at times heavy hardcore.

Psicotraccion: New York style hardcore band heavily influenced by Sick Of It All and other New York bands. They will soon have an album out.

Despertar (Awaken): From the city of San Martin comes this heavy, Cro-Mags influenced hardcore band. Other influences include Into Another and Man o War (their words). They're very good at what they do.

Restos Fosiles (Fossil Remains): They were the first Southern California style melodic hardcore band playing their music in 1987 / 1988 when no else cared about this style. In 1991 they recorded a demo tape and broke up a short while after. They went on to form Confianza and Eterna Fuerza Natural. This year they got back together and I think they've recorded something.

Pie de Apostol (Apostle's Foot): This is a new hardcore band composed of ex members of 13 Al Diablo (HC-Reggae) with Adrian of No Demuestra Interes singing.

Pez: This is a new heavy rock band with 70s influences. They just released an album.



On to the more punk rock side of things:

Mal Momento (Bad Time): This band has been playing for approximately 10 years. They play 77 style punk rock influenced by bands such as The Jam, Buzzcocks, etc. They released their debut LP in 1994 and are about to release their second.

R.E.P.: An excellent indy band whose style can be compared to Die Toten Hosen and Violadores.

Mala Suerte (Bad Luck): This is a Ramones style punk rock band and are about to release their third record

Todo Mal: This is a punk rock band formed by young kids.

Bien Desocupado: They released a cassette in 1993 with four songs and we're still awaiting the debut album from this powerful punk band.

Klub 699: This is a pop punk band with a female vocalist.

Harinos de Maiz: This is another fairly old band with two of their three members also playing in No Demuestra Interes. They play melodic punk rock. They have real funny lyrics. I don't understand how these last two bands still don't have anything recorded when some real shitty bands already have albums out.

Los Argies: This band has been around since 1984 and they have yet to record an album, but they do have a demo tape.

Reliente: Their primary influence is The Clash. They're from Santa Fe, but came to try their luck in the "big city" (Buenos Aires).

Flema: This is a fairly old punk band who, if I'm not mistaken, are on their second record.

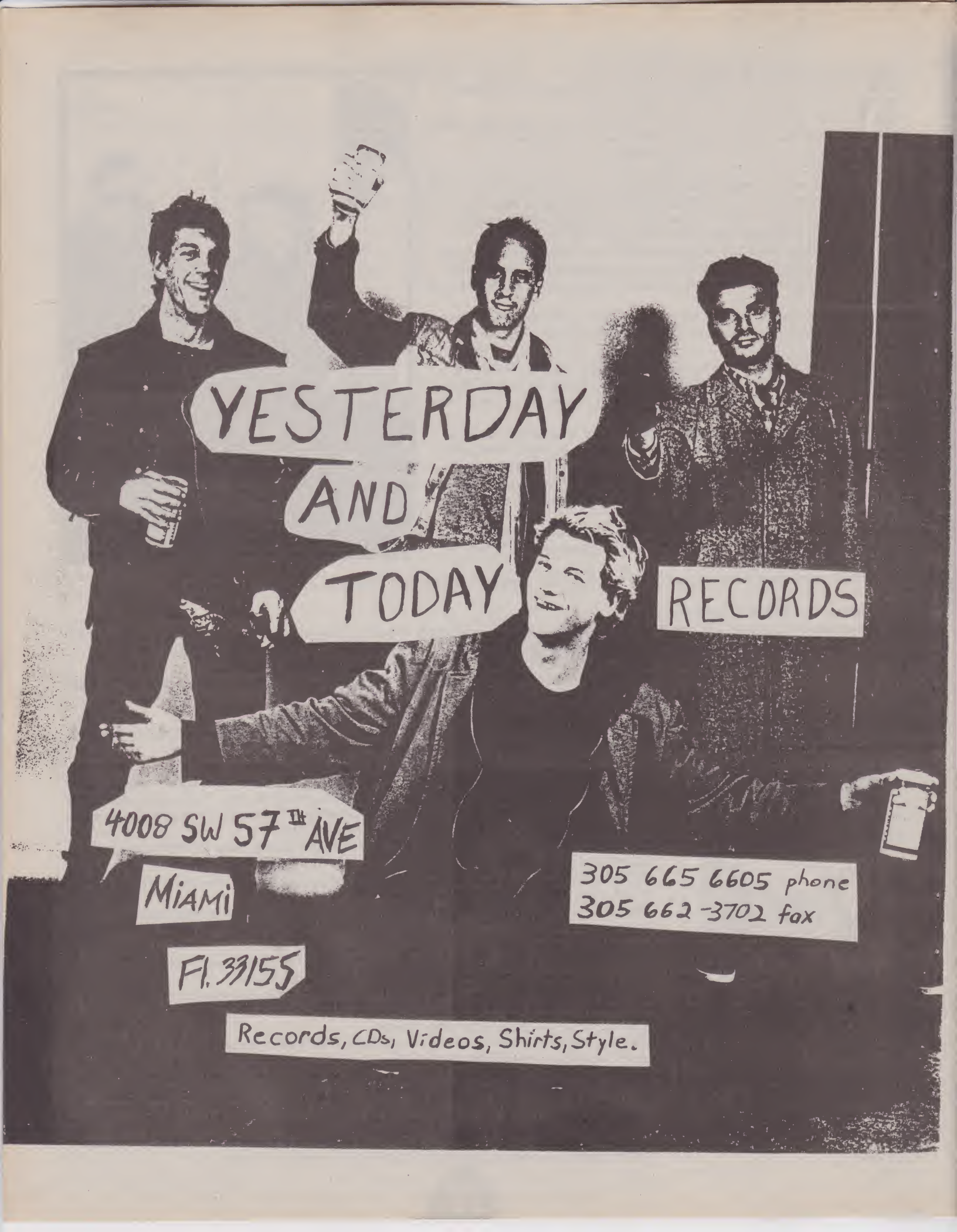
Superuva: This is a Spanish style punk band with fun lyrics.

Doble Fuerza (Double Force): This is a punk / oi band that has been around for 10 years. In 1994 they released their first album on their own label.

Dos Minutos (Two Minutes): All of a sudden this band became a sort of Argentine Green Day. They don't play pop punk, however, but rather a street oi / punk sound. That's it for now. Chao. Federico y Pichon

The reproduction of the photos suck because they were sent over as a fax. The writing didn't reproduce well either and made some names difficult to understand. We hope we didn't fuck up too bad. We also hope we didn't offend anyone by printing this in English rather than in Spanish. We feel that the great majority of people reading this will be reading in English. The Spanish speakers and our Latin readers already know of most of these bands because of their zines. I hope this sparks an interest in some of you to put pen to paper. If you write to us and ask nicely enough, we can photocopy for you a list of addresses and contacts in Latin America. Peace.





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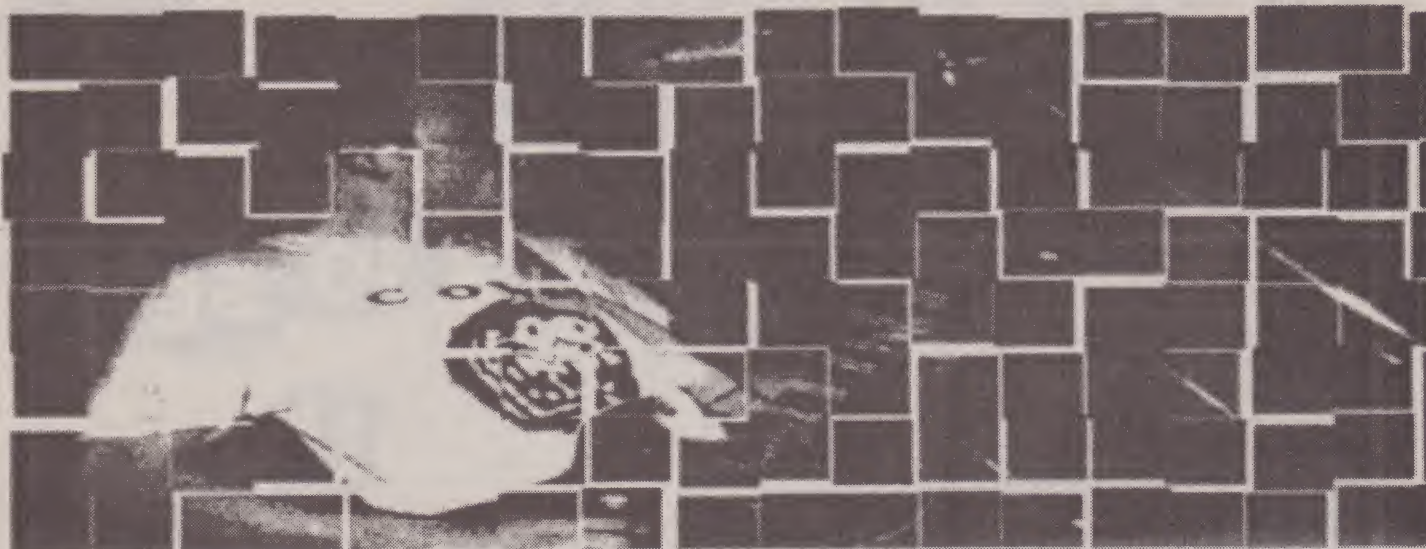
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Interview by Amici Vinicio, Rome, Forte Prenestino social centre, 10/7/1995



Vinicio (RI): What's changed in your music and in you?

M.: Hopefully we have gotten a lot better at playing our instruments, which gives us a lot more confidence when we play.

P.: I think that the music has progressed over the period we've been playing...

Vinicio (RI): Would you like more success?

P.: I'd like to be able to earn a living which meant that I didn't have to work when we weren't playing. I'd like our music to be available to a wider audience. But fame is just not important.

M.: Success can be measured in many ways and at the moment our level of success is very cool for me, people come to our shows and listen which I feel is a measure of success. But we work hard and cover many miles which hopefully pays off...

Vinicio (RI): What about your relationship with record labels?

P.: We have had many labels in our five year history, all very different. At the moment we are on a New York label called *Big Deal* which is quite difficult as it's a long way from London. But for the next album we have signed a sub-licensing contract to a label in Paris which means that our records will be made in Europe and they will be a lot cheaper than the last album, simply because of the export costs.

Vinicio (RI): Who were you inspired by?

P.: Motorhead, Killing Joke, Fugazi, The Jesus Lizard.

M.: Cramps, Gun Club, The Jesus Lizard, Reverend Horton Heat, Butthole Surfers, Silverfish, Fudge Tunnel.

Vinicio (RI): What's the importance of improvisation in your music?

M.: Well, for me there's always at least one part in every song that I can play different each

time, I need this as it's my release. Sometimes it works, sometimes it doesn't...

P.: I have to play very straight all the time to keep everything together, as Martin can go a bit mad.

Vinicio (RI): What about your live confidence on stage?

P.: Well I have progressed with my confidence a lot since we first started, I don't move much so you can't really tell but it's there.

M.: I've started to hurt myself a lot more as I jump around more which has something to do with confidence but it does hurt.

Vinicio (RI): What about your work in the studio?

P.: I love to record, every time it's different and every time I just have a great time...

M.: With recording you really put your song under a microscope which is great as you realise why and how you came about with this sound.

Vinicio (RI): Do you believe in private property?

P.: Well, I have nothing against people owning their own land as long as it wasn't taken from anyone else by force etc.

Vinicio (RI): Are you politically correct?

M.: This phrase is very hard for me as it is a statement to pass judgement on yourself and others. For example if you were on the right wing and you thought that way, you would think of yourself as politically correct. For me I live with my convictions and my own beliefs, I have to sleep at night...

Vinicio (RI): Hated things in your life?

P.: Injustice, intolerance, bad TV.

M.: Shit pop bands (mainly English), political injustice, poverty through political injustice, people who whine about petty things.

Vinicio (RI): Have you ever felt part of a

mass?

P.: No.

M.: Well, I believe that the underground scene in Europe has its own mass of people. A large connection and, yes, we're a part of it...

Vinicio (RI): Have you ever felt misunderstood?

P.: Alone yes, misunderstood no.

M.: Yes.

Vinicio (RI): What is your idea of communication?

P.: People speaking to each other instead of going through a media communication network such as TV.

M.: Our communication is more on the music side of things and when we play in countries that aren't English speaking countries, it's important to get the feeling across and the attitude, which is hopefully warmth and positive.

Vinicio (RI): What do you think of fanaticism?

P.: This is usually very dangerous because fanatics can't see the other side of the argument, so they have to be right and everyone else is very wrong...

Vinicio (RI): What about religion, then?

M.: I consider religion to be a form of fascism, in that true religion comes from oneself and no one else. Bad, bad, bad...

Vinicio (RI): Spiritualism?

M.: Truth, knowledge, peace, knowing oneself...

Vinicio (RI): Technology?

P.: Brilliant, the only way forward for us. With technology, though, we can really look into the future and help a lot of people with diseases and long-term illness. But I don't think that mankind needs to develop anymore.

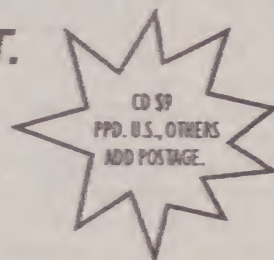


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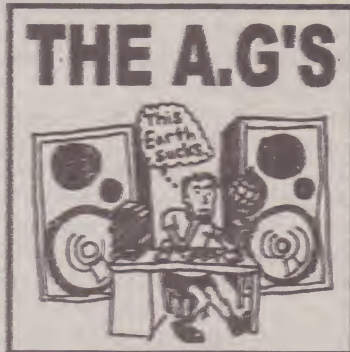
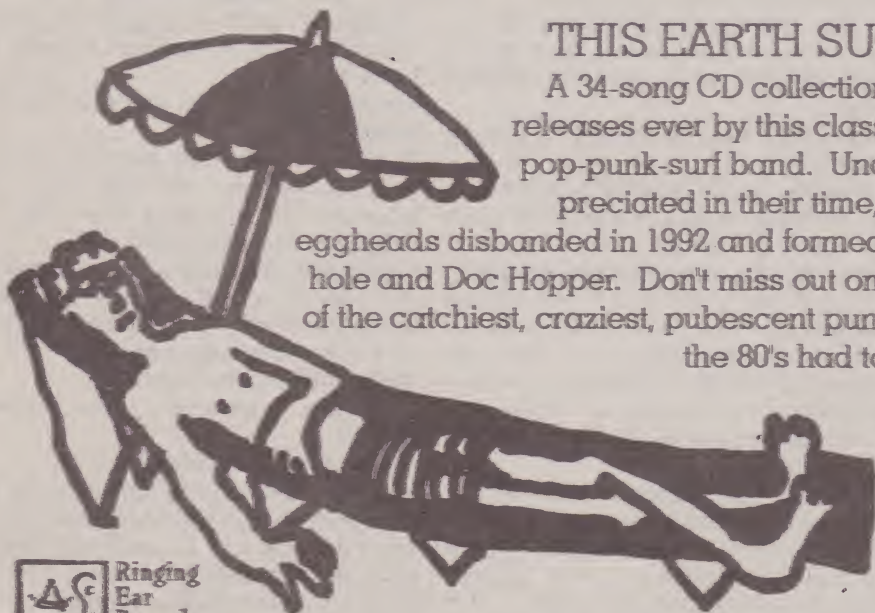
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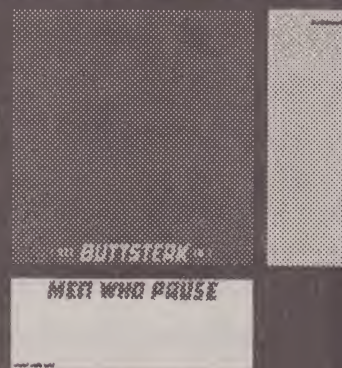
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Making Records

Part One: "So ya wanna start a label?"

T. CHANDLER

So you wanna do a record label? Let me ask you a question first: WHY?

Come on, be honest—is it the lure of being a multimillionaire, zipping aimlessly to and fro on Epitaph-Pacific Airlines, listening to hundreds of bands and mainlining exotic drugs while a legion of minions handles the day to day operations of your internationally renowned label? The good life, the house in the Hollywood hills, right down the road from Steve Jones... All those chickies who'll love you for your money and suck your dick and ignore the fact that your face looks like that...

Isn't that *really* why you wanna be a label dude? Hmmmmmm???

Well, if that's so, Mr. Big Label Guy, I want you to do a little something for me. Stand up now and face the nearest wall, three inches away. Now put your right hand up behind your head, to the base of your skull.....and jam your head forward HARD. Continue this process until (1) the sheetrock breaks or (2) you collapse in a heap on the floor.

Wrong reasons, wrong fucking reasons for doing a label. It's not gonna turn out that way, the way you dream. Not only are you gonna lose all your chips buying lottey tickets, you're gonna do something worse... You—yes you—you're gonna end up doing sleazy, shitty, sickening things to other people while you are trying to claw your way up the mountainside. So go away. Drop this rag and go grab *Rolling Stone* or *Spin* or some slick college music mag...

There is really only one good reason to want to "do" a label and that is FOR THE MUSIC. You gotta LOVE a form of music, be it HC or pop-punk or surf or garage or whatever turns your crank. Or you've gotta LOVE a local scene. Or you've gotta LOVE your own band's stuff... If this love develops into something you can do instead of flipping burgers, hey, there's nothing wrong with that. Just make sure you are being driven for the right reasons. 'Cuz there are more than enough disgusting, greedy sluts in the music industry without adding your pasty white ass to the frenzy...

Before you spend a single dollar, decide what you are trying to do. Are you going to do a label that propagates a certain sound? Are you going to do a label that documents a scene? Are you going to do a label that promotes a certain band?

You can't do it all, make a choice... There is no correct answer here, but your own personal answer should be obvious to you. Whatever direction you choose, always remember to stay on the path. If you start aimlessly wandering through the underbrush, you are liable to get lost or be eaten by bears. If you want your label to survive for any protracted period in the land of the vinyl glut, you must develop and maintain a "niche," you must build a following of people willing to pay money to support that sound or that scene or that band.

Any moron with a pocket full of dimes can make a record, it's really not hard. Selling enough of them to be able to move on to the next project without losing all yer chips is much more difficult, however. It takes real work and real planning—not to mention a lot of luck. We'll go over all this crap as we move along...

But first things first...

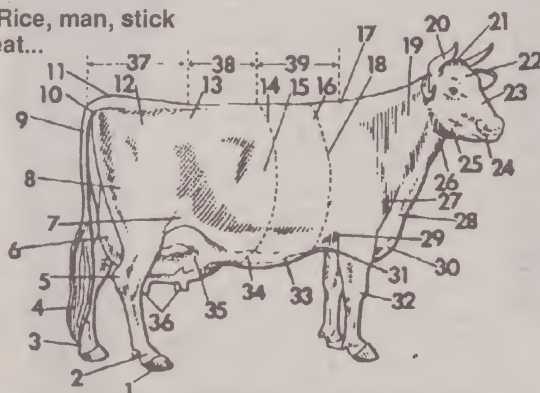
So you have the direction of your label decided. Be advised: there will be forces tugging at you, trying to pull you from your designed path. For example, if you are doing a local label, you'll start getting demos from bands outside of your geographic area, wanting you to put something out for them. Some of them will be very good. Should you put these bands out? It's a tough call...

Now this concept of "local label" may take you by surprise. There aren't many of them and you may not have even realized they exist. Take Cavity Search Records of Portland, OR as the textbook model. They do a label. They've got a bunch of releases. They sell some records, er, CDs and tapes mostly. What exactly have they put out? They've got a cassette by a surf band called Satan's Pilgrims. They've got a couple albums by a hardcore band called Atomic 61. They've got some "out there" jazz by a couple Portland luminaries. They've got a couple altmoroek bands. One new release features acoustic guitar wankings by Pete Krebs, the frontman from Hazel. Unifying theme: Portland, Portland, Portland, Portland, Portland, Portland. Get the idea???

The notion that labels build certain "sounds" is probably more familiar. Just say the names "Epitaph" or "K Records," for example, a particular type of music immediately comes to mind. So let's say you want to do a label pushing your own vision of a cool, hep "sound." Well, pard, surer than shit you'll start getting demos from buddies in your local area and almost ALL of them will be making different sorts of noises than the soundtrack playing in your head. Should you be a nice guy and put out your buddies' bands because they're your friends? Not if you really want to build a sound-driven label...

Fuck Rice, man, stick to the meat...

Er, or to the soy-protein synthetic meat substitute substance, if you'd rather.



Similarly, if you are just putting your own band out, the temptation will present itself to broaden this tightest of niches by releasing other bands. Should you? Well, um, actually maybe you should. Just depends if the primary influence in your life is your band or your label, I reckon...

If your band is the alpha and the omega of your life, skip it, just put your own stuff out until you've got a big enough following to hook up with a serious label that's gonna do the job right for you. There are LOTS of indies out there that do honest business and promote their releases professionally. On the other hand, if doing a label is key, you can't help but notice that a very high percentage of the labels that survive for a protracted period have a band at their core. Epitaph is a Bad Religion dude's label, for example, Bad Religion albums are the homestead. Now they own half of Kansas... These labels typically begin with label dudes putting out their own band's material and then move on to develop a related "sound." There is nothing wrong with that approach whatsoever...

Of course, the most common approach for a label is to put out anything that you can sell and make lots of dollaroonies with, but all the whores who think like that are laying in heaps in their living rooms with gushing head wounds (you're welcome) so I won't waste another word on the matter...

Well, that wraps up this installment of boring bullshit and blather. We'll whip out the old erector set and start shuffling nuts and bolts next time around. I'd just like to re-emphasize that there is a vinyl glut out there and a CD glut, too. If I talk fifty people into doing a label and fifty other people out of doing a label with this series, I will consider it a raging success. A lot of good stuff is going unheard because it is submerged beneath a vast wave of crap. So if you're gonna do a label or even a single release, please do everybody a favor by doing it right or not at all...

If you have any comments or questions that you'd like answered in this column, feel free to zap me some email at MutantPop@aol.com or write me at 5010 NW Shasta, Corvallis, OR 97330.

—T.C.

AN INTERVIEW WITH FILMMAKER EVAN JACOBS

The world of punk rock has given few creative explorers who have dared venture outside of the traditional punk mediums (ie: music, zines, etc). But since punk rock and tradition are polar opposites, it should come as no surprise that punks are looking to new challenges. With music being co opted by major labels, maybe the greener pastures lie outside this realm. Evan Jacobs goes where few punks have gone before him. And for the price of an LP, you too can share in his journey! This interview actually lasted about an hour. What follows is what I felt were the most important topics we touched on.

RI: Before you started making movies, Evan, I understand you did a record label for a while. Why did you stop doing the label?

Evan: The label was called Ringside Records and the reason I stopped it is for the simple fact that doing a record label takes a great deal of time and effort which I had no problem giving. I just realized that if I'm going to give that much time to something, it should be toward something I'd like to do for the rest of my life. I always knew I wanted to write screenplays and make films and I think I sort of got away from that for a time just because we just do that in life. We go in different directions. I realized through doing the record label that movies are a huge part of me that I'd like to do. The label started as a necessity. I was doing this band called Ice. We had a 7" that we recorded that nobody was putting out. I said "Well, I'm going to put it out." Then I started really getting into doing that kind of stuff. It actually was cool cuz people took interest and I got orders. I just realized that I care too much about hardcore to do something such as a record label in a half-assed, false type matter. I figure if I want to give something back to the "scene," I want to give it 100%.

RI: You have music by Farside, Gameface, Ignite and a few others in your film... Do you still embrace punk culture? Do you still consider yourself part of it?

Evan: Oh yeah, of course. Punk rock to me has always been about an attitude, how you believe, how you live your life. I go to shows as much as I can. I try to go out to support bands. I've never been money motivated which I know is a big thing. I think that punk rock is a big incorporating thing. Everything can be involved in punk rock. I'd call myself a punk. Let's say something were to happen with one of my films and I was able to make a movie for a big corporation or something. They might say that I'm not punk and that I've sold out. I don't know. It comes down to your attitude and your mindset about how you do things and your motivations for doing them. You can fool everyone but you can't fool yourself.

RI: Why don't you think more punks have explored different mediums as outlets to their creativity other than just being in bands or putting out zines?

Evan: Totally! There a lot of punkers that you mention that you've done a film and they immediately light up and tell you that's something they've always wanted to do. I just think what it comes down to is motivation and a lot of people close themselves off and listen to only one form of music for example. I just think to fully realize your true ability you have to incorporate as much of your life as possible and decide after trying it what you choose to keep in, and that's a part of your life. I think with punk getting so big, its opened the doors for people to do things which they couldn't do before. I know people who are starting up there own TV show, people who do silk-screening, writing... There's a million more record labels than there ever was before.

RI: I think your film was very conversational and true to life.

Evan: A lot of those conversations in that movie were taken from actual conversations we had years before. Popeye, Chris Loman and I used

to hang a lot before. Making that movie and making those scenes reminded me of all those times. Those were the scenes I enjoyed doing the most. I was brought back to such a simple time in my life.

RI: Are you exploring film as a study in school?

Evan: Yeah, I'm in school. I'm a pre-major. You do not need to go to school to do films. If your not working as of yet and you'd like to get a degree and you love film, why not study film. I wouldn't look at it as your only outlet for how you're going about being part of the film community. I think people should just make their movie and experiment. You're not going to learn in class anyway. I think a lot of people go into film school and become complacent. They sit there and learn things within the class. I'm having somewhat of a tough time with it right now because there's the conventional way that they're trying to tell you how to do things and there's the way I've been doing things. I have to study that stuff because obviously I'll be tested on it, but I don't want to incorporate it so much that I'm doing stuff like everyone else.

RI: Making films is expensive. What are your feelings towards private investors and such?

Evan: I'm in the pre-stages of talking to a studio but the thing is I love films and will continue to make films. Granted I'd love to be making them on 35mm with crystal sync and have this be all that I do. I go out, I write my films and I direct them. I give them over to the studio and they distribute them and they publicize them. The thing is that not having a lot of money really lets you pool your resources together. It shows you what your made of. I'm doing everything now. I'm doing the budgets, the publicity, the scheduling. I'm getting everyone together. I'm working with everyone. I'm working with people and we go out and they're bummed out about something. You got to switch off from being a director to being a counselor and listening to somebody's problems. The thing is that I love doing it. I wouldn't do it if I didn't like it. It's a great feeling when you're working at 3 AM shooting something and your friends are there and they really care about it and they're there for you. It would be nice. That would be a luxury I'd like to have and something I hope does happen. One way or another, all the films are going to get made. It's just whether it's going to be on a grander scale remains to be seen.

RI: Your choice of actors and the inclusion of music in the movie give this film a punk like undertone. Would you want to continue this by having punk actors and actresses or would you move away from this given an actual budget to work with?

Evan: Ideally, I would love to keep on using all my friends in my movies. When you start making them for a studio and people are investing money they want a return on their investment. They want to make sure they make money. I'm very aware of that. We call this film making. We call this show business. It is very much a business. One needs to be aware that this is actually a business. I'd love to continue using Popeye



and Chris. The next movie I'm making after I finish editing the one I just finished "Safety in Numbers" is called "Season of the Witch". In that movie we have the guy from Ignite and some of the guys from Gameface and I'd love to continue using them. It's all the reality of the situation. It's something I'd try to do. It may not be something I can do. I think they would understand. They wouldn't be doing these projects with me if they didn't understand.

RI: As well, I think there are a lot of good actors out there who aren't necessarily part of the punk community.

Evan: I think if any big actor were to get involved in anything I would be doing right now they would definitely go in knowing what was going on. I'm not going to be working on anything with that big of a budget. The studio average to make a film is 34 million dollars. I can make one of my movies in black and white without crystal sync, me doing everything, within a budget of \$2000. That would be a huge project. I still need to learn a lot more technically to pull something like that off. Using your friends is great, but... I think I made a mistake with "Safety in Numbers" because we used too big of a cast. I learned a lot about working with my friends. People will tell me "Hey, put me in the movie." But when the actuality comes that they're actually going to have to do this and that they're going to have to make a commitment to something it becomes a different ballgame. All of a sudden it becomes "How long is this going to take", "can I switch my days around." You give people a schedule and they don't go by it. You give it to them in advance. I'm very mild mannered. I'm not going to yell at anybody. Those are the kind of things I remember. Now I know to work with a smaller cast. I know who I want to put into these things. Who is reliable and who is there for show.

RI: Tell me a little about your film. How long from the time you first got the idea to make the movie until you actually finished it was it?

Evan: "Walking Between the Raindrops" is a love story without love. It's about a guy, Stanley portrayed by me who is in love with a girl by the name of Sarah portrayed by Rachel Fulte of Whirlpool. It basically chronicles how he tries to make her his girlfriend and all the psychology, circumstances, fate and all the things which lead up to liking someone and trying to incorporate them into your life. He has the help of his friends Popeye and Chris Loman. The movie is very inspired by Woody Allen's "Annie Hall" and "The Last American Virgin". (here we talk about the movie but not wanting to give too much away...) I wrote the script in 1993 and I had no design on directing it. I had written a script before that which was called "Not She Me". "Walking Between The Raindrops" was a sequel. They're kind of basically all connected. I still haven't written the third one yet, though. It was always one of my favorite scripts just because I loved the whole idea of him doing everything for her and at the end things going how they went. I was talking to an agent at a talent agency a year later. I was getting excited about it. I was like "yeah, yeah, I'm actually going to be able to write for an agency and have them give my scripts to production companies." Everything fell through. I don't know whether they were a scam. I woke up one morning in my bed and I said "You know something I'm going to just make my movie. I'm going to do it on video I don't care. I need to get into this." I go upstairs and I tell my dad and he laughs. I look at the newspaper that was there and there was a piece on Robert Rodriguez, the person who did "El

Mariachi". It talked about that whole story and how he was doing "Desperado". It kept on inspiring me. I just said I'm making my own movie. I xeroxed the script and called the people who I had in mind to play the parts. Everybody wanted to do it. At that point I was moving to San Francisco to go to school. I knew I had to memorize my lines and come back with \$700. I don't know why I said \$700. Maybe it was because Robert Rodriguez had \$7000 dollars when he did "El Mariachi" and I thought with video I'll need about \$700. I went there and I really didn't like S.F.. I got a job and I was saving every penny. I would go for long periods of time without spending any money other than utilities and rent. I wanted to have as much money as possible. I lived off Ramen and mashed potatoes for four months. We shot the film when I came home. During the shooting Rachel got mononucleosis and then we had to reschedule the shooting around her. That was exciting to make everything fit. We started May 22nd of last year and finally finished June 26th. We started editing a little while after that. I believe by the beginning of September the movie was out.

Walking Between the Raindrops

RI: In music there's already an established network of distribution. How do you go about distributing your movie?

Evan: There's the distributors I used to work with Ringside as well as... (We talk about the many distributors which are carrying "Walking Between the Raindrops".) I'm learning constantly as I do all this stuff. I started off with 350 videos and I was like "how can I get rid of these?" I had nine really long boxes in my room. Now, I only have three left. People have liked it who are into punk/hardcore as well as "mainstream" people. It seems as if I've been able to do the transition from doing bands, doing the record label into doing the movie stuff. People are not saying that I'm crazy. Punk is really accepting in that way.

RI: Tell me something about the cover photo on the video. It reminds me of a famous photo by W. Eugene Smith of two kids walking away. Does that have anything to do with that?

Evan: The guy who took the photo is an artist. He might've been familiar with that but I don't know. I've always been fascinated by plain covers. If you look at the boxes for Woody Allen's movies, he will often have it be a very simplistic cover. I sort of like the idea of her and I walking and talking and what not. It's also with the distance that we're walking. We're kind of close but we're not that close. If you notice there's never a point in the movie where Sarah or Stanley hug. They never hold hands. That was something I wanted to show, that they have this great communication in the biggest most important areas. They could tell each other anything. But in that really personal, loving area they weren't connecting. It's so true to life. That stuff happens. That's what the cover meant for me.

RI: Your character in the movie is a sort of Woody Allen anti-hero, probably something that most punks can identify with. In fact, your movie deals with an issue that has obsessed Allen all his life

and you deal with the issue by having the character confront the audience with his inner most feelings. Is Woody Allen a big influence? What other film makers have influenced or inspired you?

Evan: I liked Woody Allen since I was a kid. I remember seeing "Broadway Danny Rose" when I was ten and thinking what a great movie it was. I've always taken to playwrights. Woody Allen is a huge influence. I really relate to the things that he said. Robert Rodriguez is also an influence. If anybody wants to make movies, you should buy his book "Rebel Without a Crew". Kevin Smith is a huge inspiration. Martin Scorsese, Oliver Stone, Ingmar Bergman, Richard Linkler...

RI: Other than movie making, are you involved in anything else such as a band or something?

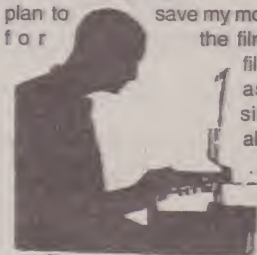
Evan: I do a band called Enswell. It's a part time thing. Films taking up all my time. If I'm not writing, I'm watching films. If I'm not watching films, I'm reading. Film is basically it. I'll always have a band because I'll always have a music bug in me. I never had the love for music that I had for film.

RI: Is there any particular aspect of film you'd like to focus on?

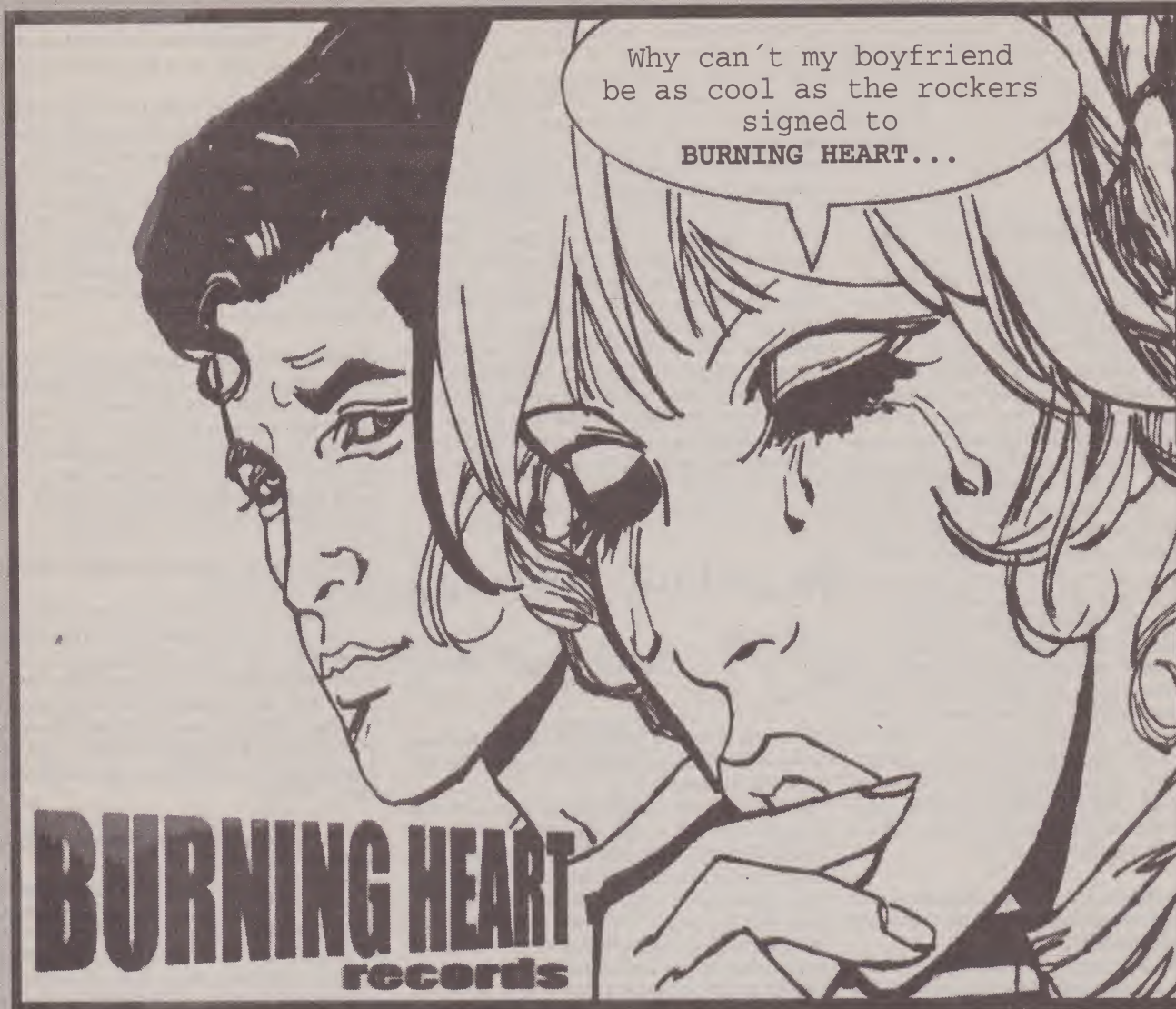
Evan: I've come to be honest with myself that I'd like to act in these films as well as direct, write and edit them. I'd like to do it all. I also understand that I'm in a situation right now that I can do it all. It's all myself. I am the studio. Should something happen, I know I'll probably be asked to direct and write and maybe be asked to not be part of the editing. I'd probably insist on being part of the editing, though.

RI: What's coming up and how can people actually order your film?

Evan: They can get "Walking Between the Raindrops" from me for \$10. They can write to me at 17860 New Hope St, Ste A171, Fountain Valley, CA 92708. I have a new film coming out soon called "Safety in Numbers" that is about a writer and his environment. It should be out by the end of March. I'm working on the third script for the third movie called "Season of the Witch" which is a cross between Clerks and Judgement Night. It's about three guys who hate Halloween. They always hang out together. On this one night they come across something. They come across a guy who's beating up a girl. They try to stop the guy. The guy is really crazy and he decides because these people interfere with his business he's going to kill them. It's different than the first two, but I like all kinds of movies. I'm also working on a 30 to 40 minute on aliens. It's part of an anthology with this guy in New York. He does a ton of horror films. His name and address is Kevin Lindenmuth, 3 W 102 #4B, New York, NY 10025. I'm doing a segment on aliens and he's doing one. I believe he's taking care of the distribution. He's very talented. He does really good stuff. After this summer, I'm not going to make films for about a year. I plan to save my money in order to prepare for the filming of my first 16mm film. I need to give myself as much time as possible. I need to learn about the cameras and the editing and putting the sound on it. Like Robert Rodriguez said you have to be prepared.



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INTERWHAT?

BY KENNY SARDINA (rational@gil.net)

I finally did it! That's right, I retired my 386 and built myself a Pentium system. It was a difficult decision, but after four years, it was time to move on, to lunge into the 21st century. Now, you say "Kenny, how can you afford to make such a bold move being that you are pathetically poor and well in debt in excess of over 20,000 dollars." Well, the answer is simple. I made it myself. After selling my old system and pooling my resources I was able to gather together about \$1400. I know that sounds like a lot of money, but when it comes to computers, it's not, especially when you're thinking in terms of putting a system together that will aid you in publishing a magazine.

Anyhow, I figure since so many people have been asking me computer hardware related questions, I'd talk about how you can build your own system or what to look for when purchasing a PC, not a Mac or Power PC. I've been hearing not too good things about the financial state of Apple Macintosh, so unless you are heavy duty into the graphic arts and desktop publishing I would not invest in one.

Don't be a fool and think your friendly neighborhood computer store is the best place to buy your system. You'd be a fool to pay their outrageous prices. Their bargains can be misleading. Take this one for example "buy now and you don't have to a penny until Jan. 1997." What they don't tell you is, for one, you need a credit card, and number two, that you'll be paying an accumulated interest of over 20% should you not entirely pay for it before Jan. 97. If you're not too squeamish about building things and you have a basic knowledge of computers, you can make your own system. It's not that difficult. You can build your system at half the price the stores charge. Best of all by making it yourself you can custom design it to best meet your needs. A lot of times retail store computers will give outdated, cheap parts inside them. As well, if you make your own computer, you will be more in tune with it. Now is definitely the time to do it with the surplus of silicon chips flooding the market. It seems everything having to do with computers is dropping way down in price.

Now, I can't really tell you exactly where and what to get being that we probably live nowhere near each other, but I can give you some suggestions as far as what to look for. The following is a complete list of components and what are the minimum requirements you should settle for when building a desktop.

(I'm assuming you know at least as much about computers as my ninety year old grandmother does and you'd be willing to purchase the products rather than steal them which under the right circumstances I wouldn't be against.)

Case and Power Supply: This is the outer shell of a computer and the mechanism which powers the hardware. You can pick from either a desktop (horizontal) or a minitower (vertical). Ugh. You guys are not idiots, enough with the baby talk. Look for one that's reasonably priced (under \$50), has at least 200w of power and has a sufficient amount of bays (slots for things like hard drive, floppy...) for all the hardware you plan to purchase.

Motherboard and CPU: Go Pentium and make sure you can upgrade the CPU in the future. Having built in cache is a plus. So is having pipeline. It will speed up performance greatly. Mallorider you can find deals for Intel Triton motherboards w/ Intel 75mhz chips, 256k (cache) and 256k pipeline for around \$330. Go Intel for best performance. Make sure you get a heat sync and CPU fan to cool the microprocessor off. The Pentium chip is known to get hot.

Floppy Drive: You shouldn't pay more than \$30 for a 1.44mb 3.5" floppy. Don't even bother getting a 5 1/4" drive. It's obsolete.

Harddrive: With the invention of the CD ROM and the sheer size of modern day software, hard drive space is something that every day you'll need more of. Think of drives in terms of gigabytes or 1000mb. Purchase a drive with at least 840mb, over a gig preferred. This should run you no more than \$200.

Monitor: Get at least a 15" monitor with a .28 dot pitch. Anything less and you won't be making full use of your graphic capabilities plus the larger the screen, the easier it will be to work with and consequently will put less strain on your eyes. Added incentives are getting one with a flat screen which shows images truly as they should appear and one that's digital. The price varies tremendously, but you can get a reasonably good one for around \$300.

Video Card: Purchase a video card with at least 1mb of vram. If you really want a sharp, fast image get a 64-bit card with at least 2mb dram. If money is not an issue get a high resolution video card with vram memory. These can range anywhere from \$60 to over a \$1000.

RAM: The more ram the better. Prices are dropping sharply so now would be a good time to stock up on chips. Get at least 8mb, 16mb if you can afford it. Price differs everywhere. Call around computer dealers, not retail stores. You may be able to find 4mb chips for under a \$70 now.

Frills: "I'm feeling a little saucy today!"

Modem: Don't settle for anything less than a 28.8 bps modem. You'll thank me later. As the Internet grows and grows, you'll be spending more and more time surfing and retrieving files. With the price of a 28.8 modem dropping as low as a \$100, you'd be a fool to get anything slower and waste literally dozens of hours a month waiting for your stupid modem to retrieve images at a snail's pace.

CD ROM: You might want to purchase a CD Rom and a sound card as a multimedia kit. Most multimedia kits will also come with bundled software, two mini speakers and sometimes with headphones. Make sure you get a 4X (quad speed) or faster CD Rom. The faster the CD Rom the smoother images will be on the screen.

Sound Card: 16-bit soundcards seem to be the norm nowadays. Make sure the CD Rom and Sound card are Sound Blaster Compatible. Most software is made specifically for Sound Blaster products.

Item	Description	Price
Case and Power Supply	200 Watt / 5 bays	50
Floppy Drive	3.5" 1.44mb capacity	30
Harddrive	840mb	200
Monitor	15" .28 dot pitch/SVGA/DIG/Flat Screen	300
Video Card	64-bit / 2mb dram	175
Motherboard and CPU	Pentium MB 75mhz-150mhz 256k cache / 256 k pipeline Intel P-75 w/ heat sync and fan	325
RAM	2 x 4mb SIMM modules 70ns or faster EDO, 16mb (recommended)	120
CD Rom	4X (Quad) Speed	160
Soundcard	16-bit Soundblaster compatible	
Total		1200-1400

(You may be able to find these products for much less than the listed price.)

I know you've probably already seen Pentium-75 multimedia systems for under \$1700, but remember the system above has better parts than any system priced under \$2000. In fact, I'd price the system above if it had 16mb ram at about \$2300. If you're a lazy bum, wait until the new 686 chips come out and the prices will drop sharply. I'd say they will probably flood the market early next year. It all depends on the stock market and government type stuff.

"Ignorance breeds fear."
by the Chaosbringer (grendel@gil.net)

Technology advances faster and faster each day. It's understandably difficult to try and keep up with each innovation that comes out, and I don't condemn people for struggling to stay "On The Edge". However, what I do not, can not, and will never condone is when those who remain ignorant, mainly by choice, attempt to calm their fear of what is to them unknown by trying to control or destroy it. The current culprit for this behavior: the American Government.

Most politicians are fairly ignorant of computers. Sure they probably have one for work and have bought one for their kids, but they remain unskilled in their effective use. So when poorly informed journalists (and I use that word loosely) start ranting about the dangers of sex, pornography, and other "indecent" elements on "Internet" (as our local media refers to it) it's no surprise that politicians start realizing that cleaning this Internet is a wonderful platform upon which to attract votes.

"Senator/Congressman X was for banning pornography from the Internet, thus keeping our angelic children from being exposed to such filth. God bless him and everything he stands for! He has my white Anglo-Saxon Protestant morally-pure vote!"

And so the Internet becomes a political tool used by bureaucrats in an attempt to try and stay in power. By feeding on the fear of the ignorant masses of parents too lazy to take an interest in their children's development and morally superior political action groups, they hope to firmly entrench themselves in their current positions for another term. And thus the Telecommunications Reform Law was passed.

This monster is such an offensive slap in the face of those with an ounce of common sense and a dozen brain cells that it just makes me want to destroy Washington that much more. I'll only skim over the V-chip aspect but do people REALLY need a chip implanted into their televisions to censor what they watch for them? Is society turning into nothing more than a flock of sheep desperately in need of someone to guide them because it doesn't have enough interest to guide themselves? What's next, the government monitoring us through our television sets? Looks like Mr. Orwell's vision is growing stronger each day.

Anyhow, let's start with the CDA. It's now officially illegal to expose anyone under 18 and you can be subject to 2 years in prison and a \$250,000 fine. Let's start tearing this logic apart. To start with, when on-line, who you are in reality becoming irrelevant. There's no way to tell if the person you're talking to is who they claim to be. Is that 25 year old blonde female really blonde, really 25, or even really female? No, there isn't. So just because the person says, "Sure, I'm over 18", there really is no way to verify it.

Plus consider that 9 times out of 10, the kids know more about using their computers and about maneuvering through data networks than their parents do. I know this because I work with their parents, answering complex problems like "Where's the power switch?" or "How do you change the colors on the screen?" These people struggle just to get the minimal usage they need from their computer to keep from getting fired. Who do you think configured the computers they have at home? That's right, little Billy, their son/or neighbor.

Next, take the term indecent. Can we be a bit more vague about it's definition? Anything that might possibly offend someone. The world has become so PC that people are afraid to talk to each other for fear of offending someone and getting sued. But the thing is that there is always someone somewhere who is offended regardless of what it is. Eat a burger in front of a devout Hindu and see what happens. Hell, I'm personally offended by Christians actively promoting their faith. (I won't even mention what happens when I walk into a church.) The point is that there is no such mythical thing that everyone finds inoffensive. So a term like indecent is meaningless when trying to apply it to a global community.

And the law doesn't just apply to posting pictures in some newsgroup. It also covers what you say and how you say it. If someone can be offended by what you say, then that's considered indecent as well. So if I said "shit" in a Chat Room and 16 year old Timmy was there, I could be charged as well. Can we say UNCONSTITUTIONAL? Freedom of speech is granted to us courtesy of the First Amendment! Admittedly, a lot of politicians would love to just take that and wipe their butts with it, but things are designed to keep them from doing that. Thank the Fates for a few things.

Also consider that the Internet is a global network. So what happens if Xian over in Thailand posts a picture of a couple having sex? Do we extradite her to the US? How do you stop someone when you can't even determine where they are? What is America going to do, sever all ties with the outside world because we're afraid that they might send us a nude picture?

As long as there is a want, there will be a provider. It's the same reason that the US lost their war on drugs. (Anyone remember that one?) Supply and demand. It's the nature of humanity, and especially capitalism.

Luckily, not everyone is as apathetic as your mundane citizen. The ACLU, the majority of business involved with the Internet, and numerous individuals have all filed suits against this law. (Computer people becoming politically active. Religious fundamentalists and conservatives fighting to protect free speech? Aren't these signs of the Apocalypse?)

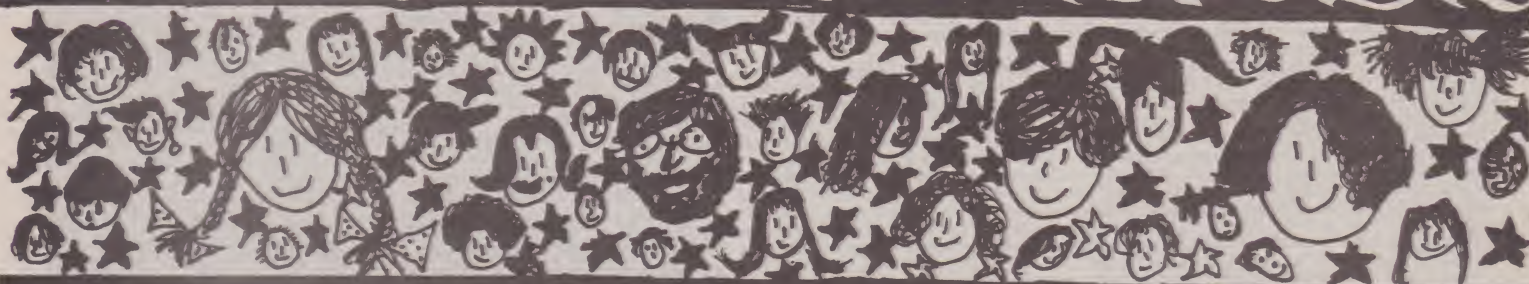
Well, the war for freedom of on-line speech is being fought in the courtrooms, so we can only hope and pray. But don't become complacent now! Yet another wonderful controversial bill is being pushed by the Clinton administration. This one strikes even further: Encryption. The current Administration, and the Intelligence community, are trying to pass a bill whereby all encryption is done by a standardized protocol, thereby denying the individual the right to choose.

And worse yet, they want it to be one in which the keys to the decryption are stored in escrow by a government approved agency. So what this means, is that the government will have the keys to decrypt everything from personal email to credit card transactions. Of course, they say that they'd never abuse such a thing. Just like they don't abuse wiretaps or hidden microphones. I mean the government's proven itself to be such a trustworthy collection of individuals. . . .

So as the world transforms more and more into the fun-loving world of Orwell's 1984, with the government controlling what people can say and do and monitoring them to make sure that they don't get out of line, I look around and wonder if the private militia groups that litter the Midwest US aren't right about having to someday fight a war against our own government. The only way to prevent any of this from coming true is to become active! Send email to the White House, even if it does get you on some secret list of potential agitators that the FBI keeps. Write to your politicians! Call up your local news station when they start misrepresenting technology! Show them that you're not just going to sit back and let them run rampant as they violate your rights! Not caring and hoping that someone else stops them isn't going to work, because there's no one left. If you give a damn about what happens to you then say it!

For more information about the issues and what you can do, check out the following sites: The Voters Telecommunications Watch at "http://www.vtw.org" and The Electronic Frontier Foundation at "http://www EFF.org".

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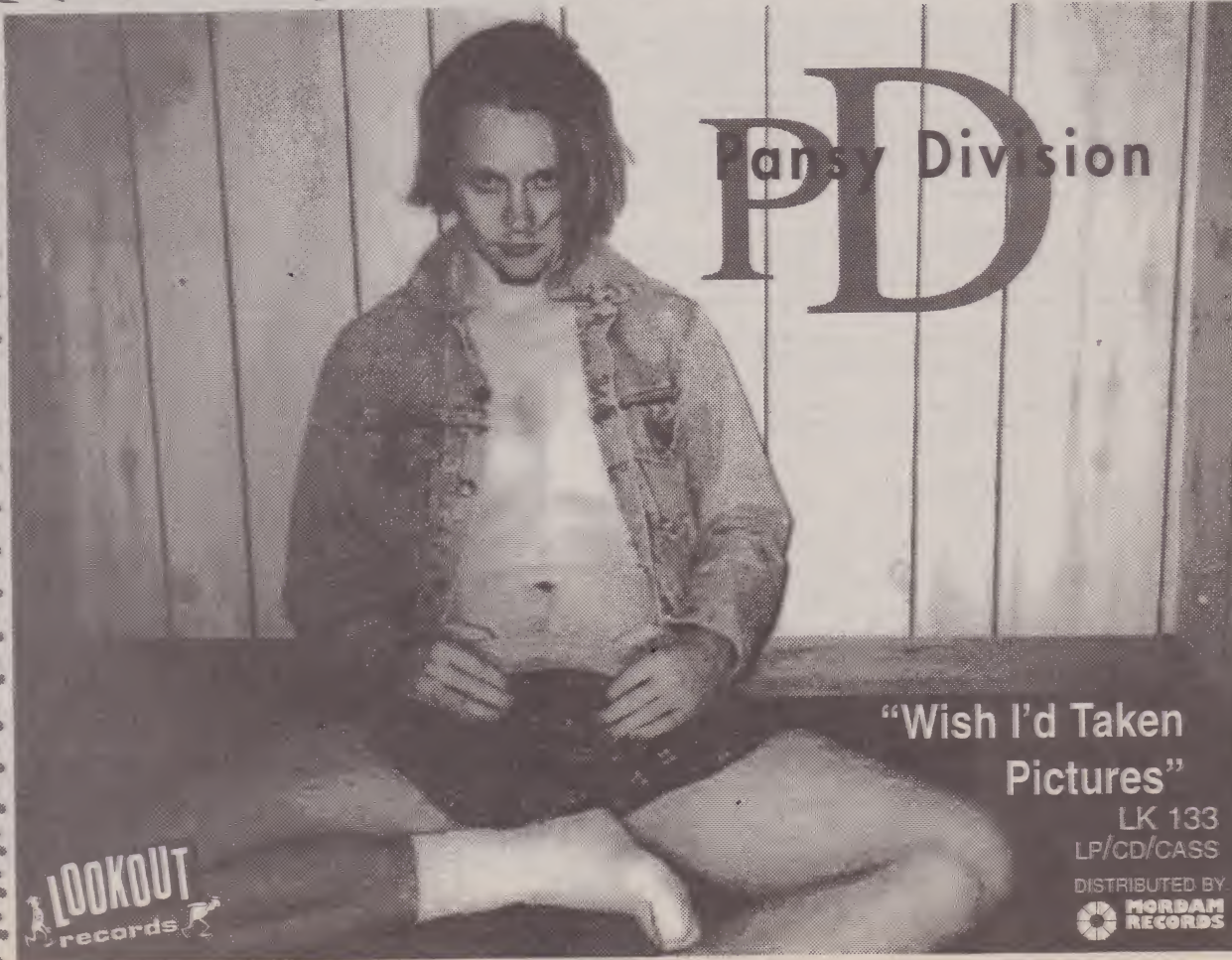
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LOOKOUT
records

Please, when ordering zines you see listed in here, mention where you read about them. We editors like to know where our promo copies do the most good. Also, if you must send a check, leave the name blank. Most of us don't have bank accounts with our zine's name on it. Try to send cash, however. Editors, if you don't tell us a ppd price for your zine or it isn't clearly printed on the zine, we'll weigh it and put down only the postage it costs to send. Write down how many pages your zine has also. It sucks to count pages!

The Rational Inquirer encourages zine editors to send in their material for review. All zines sent in are reviewed regardless of quality. In other words, if your zine has any legible writing on it, we'll reviewed it. That doesn't mean, however, that it'll receive a good review. I'd like to remind you all to please include your address on the actual zine since letters are often seperated.

Price - Size - Look - Pages

Size

FS - Standard (8 1/2" X 11")
HS - Half Standard (5 1/2" X 8 1/2")
L - Legal (8 1/2" X 14")
T - Tabloid (Bigger than Standard)

Look

NP - Newsprint
P - Sheetfed Offset
C - Photocopied
F - Full Color Cover



10 THINGS #12

\$2-FS-P-55

Even though 10 Things is lacking in the layout department, it's still one of my favorite reads. I always end up reading it from start to finish. What I like about it is that the three month wait between issues always yields a hefty read. It's not like some zines that come out every few months and then present

you with 20 pages. On top of that, their 55 pages are packed, small fonts and everything. Their reviews and opinions are from the heart. They don't kiss up to labels and spit back promo packs. They give exposure to a variety of opinions and expose different topics (too many to mention in one review). There are tons of scene reports and cool ads. This issue features DOA, Neurosis, The Vandals, The Drags, The Lunachicks, etc. Miami residents can pick up 10 Things from now on at our favorite haven for punk rock (our only haven), Y & T. It's definitely worth your time, and one of my favorite reads. 1407 NE 45 St #17, Seattle, WA 98105 (NM)

A.M. #5

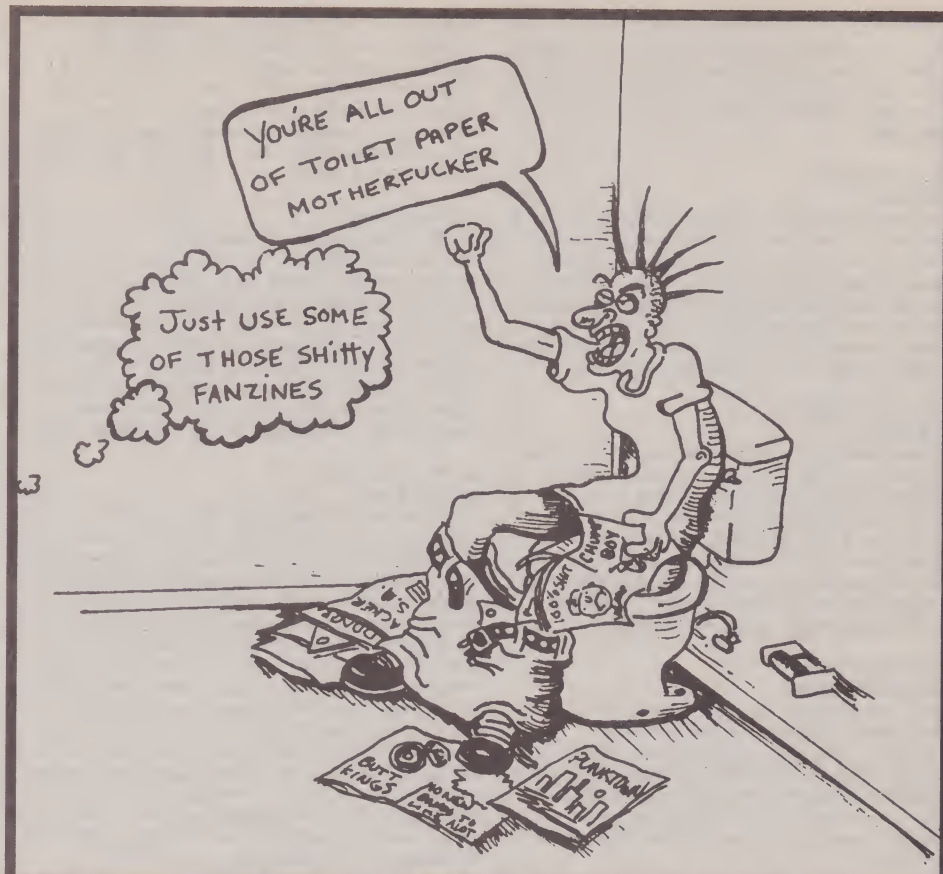
2 Stamps-HS-C-28

This is a zine catalog put out by what I believe is a mailorder. They don't carry too much punk but rather progressive and English Wave stuff. As a zine, you'll find a handful of music and zine reviews, two short, shitty interviews with Real Cool Rain and Siren, a couple of printed letters and a couple of written thoughts. Not worth the paper that it's written on. POB 10338, San Bernardino, CA 92423-0338 (KS)

ALL THE ANSWERS #3

\$2-FS-P-75

This new issue of All The Answers has grown in leaps and bounds over the last issue. While it doesn't stray



Stupid is What Stupid Reads

far from the usual zine contents (reviews, interviews, and columns), it does so a couple of notches above the rest of the pack. The columns deal with their topic in an intelligent fashion and the interviews are much better than most. They have probing interviews with Down By Law and Propagandhi. I highly recommend this zine as it is evident that a lot of passion and spirit are poured into this project. The printing's superb! 207 W Clarendon 14B, Phoenix, AZ 85013 (NM)

ALPHABET SOUP Sept

\$0.50-Half HS-C-40

Zines done by women are instantly obvious. It's not like they have a vagina or something, but there's something there. The same sassiness present in Fizz is present in this zine - on a MUCH smaller scale, of course. This is a quarter sized personal zine. It goes through the alphabet, with one letter on each page, and then some topic related to that letter. It's cute, but will only appeal to a very select group - maybe to those in touch with their feminine side. Kristin, Box 1282, 700 Commonwealth, Boston, MA 02215 (KS)

ALTERNATIVE MUSIC RADIO SHOWS ISSUE #1 - DEC '95

DM 10 (Europe), DM 127\$ (World)-Half A4-C-32

The "Tune Your Own Fucking Frequency" of alternative radio shows, something the world has waited for ever since! It lists individual presenters of independent radio-shows in Australia, Belgium, Cuba, France (who seems to be pretty good at that!), Germany, Greece, The Netherlands, Italy, Norway, Portugal, Romania, Spain and the USA. I should mention that it's in English and even though some countries are not yet included or others are really weak, I'm sure this is gonna get bigger and better, after all it's only the first issue. Why is it much more expensive than "Book Your Own Fuckin' Life" that is actually printed and has four times as many pages? Send orders/info on the show you're doing to: Freundeskreis Radio Marabu, POB 1166, 49187 Belm, Germany (MK)



ANGRY THOREAUAN #15

FS-F-NP-72

This is for sure one of the best literary, music zines out there. Focusing more on writing rather than on interviews, only one featured with Forrest Lawn, AT presents us with an interesting range of topics. Aside from all the review type stuff (zines, books, records, videos...) you have some really great

columns and articles on stuff like Fox Television's attempt to film the making of AT with Rev. Tin-ear at the helm. I believe this will be the last issue in this format before he radically changes the format. POB 2246, Anaheim, CA 92814 (KS)

BLINK #11

\$1.50-FS-NP-48

To my dismay, and possibly the dismay of many older fans of Blink, this zine strays further away from its original scope of coverage. Chalk one down to progression. Their layouts, however, continue to improve, though they stuff some pages with poor excuses for art. Featured this issue is an interview with Fear and a very bad one with Shoegazer. The highlight for me was an illustrated "narrative" on fans of the boxing world. This heads more in the direction of our "alternative" nation and further away from its punk roots - for better or worse. POB 823, Miami, FL 33243-0823 (NM)

BUT IT'S A GOOD INSAÑE

\$1-HS-C-17

This is a close runner up to Mulch for being the worse zine I've ever seen. The letter attached warned of inside jokes and bolstered about having "too much time to waste and make stupid zines." I couldn't have put it better myself. The entire "issue" is an account of going

to a metal show. The drawings are bad, there is no humor, and it's totally irrelevant to anyone but the people involved. I'd even venture to say that they found this shitty. Another environmental waste. Trust me, you do not want this! 1530 Cavendish Rd, Winter Park, FL 32789 (NM)

CACTUS PRICK #9 \$2-FS-C-56

This is the first time I get my grubby hands on this. A good part of the zine consists of reviews: zines and music. The rest of the zine has interviews (Laughing Hyenas, Venus Cures All), photos, poetry, articles on topics like philosophy and renting movies... My favorite part of the zine is the description of how this zine is put together. It seems the editor has a knack for utilizing his resources. POB 27142, Tempe, AZ 85285 (KS)

CHARACTER BUILDER \$4-FS-C-30

This is an avant-garde, artistic-like "creation" from that crazy town, San Fran. CB consist of pages of visual and literary art. It's quite interesting. Includes a real razor blade with the caption "If you've been sexually abused by a man use it." This is a pretty well put together booklet. A whole lot of time and effort went into it. As a bonus you get stickers (a funny one saying "Vegetarian - Eat Pussy, Not Cows"), slides, a poster... 1317 Grant Ave #516, San Francisco, CA 94113 (KS)

CUTTER BOY #3 2 Stamps?-HS-C-24

This is a very thin, half sized read without much substance and a little angst. There's not much coherence to it, as ideas are scattered about with no particular unifying concept. This is a personality type zine, so I guess the thoughts are allowed to be scattered. If that's the case, then I guess the thoughts are just not particularly interesting. Adam, POB 52, New York, NY 10276-0052

DWGSHT ZINE #5 \$1+ 2 stamps-NP-FS-30

Dwgsht continues to improve. That's the good part. It's still quite lacking in the graphical department. The layouts are stale and boring. At least it's easy to read. With each passing issue, however, it is developing more of a unique identity. What stands this zine out from the others is that it puts a strong emphasis on the writers. There are plenty of columns dealing with all sorts of issues - the quality ranges from good to decent, as does with most zines. Also included is an interview with Cause for Alarm as well as 2 Baboon Dooley cartoons. I'd have disliked just one, and now we're presented with two. The point of a zine is to expose unknown artists. A new zine should offer me something I can't find in Flipside. That way I'm tempted to give it a try. If I want Baboon, I pick up Flipside. Get it? Rounding off this issue are reviews of zines and records. Shows signs of promise. POB 2819, Champaign, IL 61825-2819 (NM)

DELIRIUM #4 \$1.50-C-FS-26

This may very well be a milestone for Delirium, since it is slated to be the last photocopied issue. The writing of this zine is superb - well above average. Included is a hilarious piece about a conversation with some lady in an AOL chat room. There's also an article on the million sheep march and a couple of articles by an excellent writer named Kiki, of all things. I could do without all the death metal updates and the promo material reprint, but that's just my taste. Layouts are improving and hopefully they'll staple the damn thing down the back instead of on the top left corner, which makes it look more like a term paper than a zine. Rounding out the contents is a Gullt interview as well as reviews of records, zines, and shows. Definitely worth supporting and seeing where it leads. Gnaethan Deul, POB 570213, Miami, FL 33257-0213 (NM)

EVEN TANK GIRLS GET THE BLUES #3 \$1-HS-C-42

If you like personal zines, this is among the better ones. What makes this stand apart from the numerous diaries we receive here is the writing and the actual stories. I don't get most perzines. Why would someone flatter themselves into thinking that another person would want to read about his/her life? These stories, however, are

relatively interesting. Tragedy and suffering have a way of being that way. You hear tales of drug addicted, crusty, homeless punks as seen through the eyes of a female version of one of their own. These zines seem like a form of therapy for the writer and the writee. If you're in need and like these types of zines, this stands out as among the better ones. POB 2125, San Jose, CA 95109-2125 (NM)

EXCURSION #6

\$2.50 (?) -HS (actually 3/4 size)-P-30

This comes as a package deal with a Ten O Seven 7". Content wise, this reminds me of the hardcore equivalent of Schtuff. It combines elements of a personal nature with those of a music zine. Maybe you could view it as the halfsize lovechild of Heartattack and Schtuff. Included in this issue is a Rain Like The Sound of Trains interview and Undertow tour diary, as well as some assorted writing. Layouts are legible, however, cold. POB 20224, Seattle, WA 98102 (NM)

EX POST FACTO #3

\$1.75-HS-C-42

This is my first time seeing this zine, and there's optimism in the air. A couple of the interviews were done quite well (Pennywise, Less Than Jake). Also included is a throwaway interview done by mail with The Dead Milkmen which shouldn't even have been included. Rounding out the zine is some personal writing which I found of no interest, and some good reviews. Some advice for starting zines would be to have some of the writing be proof read by someone unknown to see if they find it of any interest. Remember, your life is only important and interesting to yourself. Some exceptions do apply. Not here, I'm sad to say. Though this wasn't awful, I think there's a lot of room to grow and a stronger effort needs to be put into developing an individual identity. With the scores of zines out there, I can't find myself wanting to pick this up over the others. 8140 SW 15 St, Miami, FL 33144 (NM)

EYESORE #1

\$1-FS-C-24

Very appropriate title seeing as it was an extreme struggle to get through this. Had the writing made up for it, I'd be sympathetic. This is a total environmental waste. The "interviews" are garbage, the layouts handwritten poorly, the photocopies shitty, the product an aberration. The things some people do for their ego. Don't waste your money and needlessly cause the destruction of more trees. 519 SE 26th Ave, Ft Lauderdale, FL 33301 (NM)

FIRST CLASS RANK #3

\$1-FS-C-14

On the down side this has artwork and poems by Paul Weinman and cost a \$1. It's definitely not worth it. My main gripe is that even though I get the impression this is a personal zine, I don't connect at that level. On the upside there's a pretty funny horoscope section and some info on a pretty good band called Pizzle. I, personally wouldn't seek this out. Diesel, 212 Rodaline Ave, Lewes, DE 19958 (KS)

FIRST STEP, THE ISSUE #1 JULY/AUGUST '95

IRC-A4-C-one two-sided page

If you're into tapes, this one's for you! Reviews of tapes from all over the world, focusing on France and the US. The whole thing is done by a guy who runs a mailorder and does compilation tapes as well. Back to basics! Acts Of Defiance, BP No 90, 93270 Sevran, France (MK)

FLIPSIDE #100

\$2.50-FS-F-NP-160+

This is the special turning-100 issue and chronicles the last 19 years of this fanzine pioneer. Put it this way, Flipside is to fanzines what the Ramones were to music. POB 60790, Pasadena, CA 91116 (NM)

FREE THOUGHT CONCEPTIONS

FS-C-24

Had I been asked what were my favorite zines this issue this definitely would be one of them. Aside from the three pages of poems, this zine is jam packed with well written articles. There's also a nicely sized zine review section for those who care. POB 432, Glenn Echo, MD 20812-0432 (KS)

GAS LEAK Vol 1 Issue 7

\$1-FS-NP-24

This is a freebie zine in Gainesville. Features mostly local bands. Live review of a Spladow and Bloodhound Gang show. Also a review of some big event called the Alachua Music Harvest. There's an interview with the Crustaceans. Probably if you're from Gainesville, you'd appreciate this a lot more. Includes a concert calendar. POB 14861, Gainesville, FL 32604 (KS)

GIZZARD GAZETTE #11

HS-C-30

It just keeps ticking, kind of like the Energizer bunny. This time around you got more comic titles: "Kalamazoo 2" and "This Modern World." The rest is comprised of a few zine reviews, a letter section and the usual comics, the "Bi-bots" and "Earth 6005". Harry B. Gizzard, 1521 Brook St, Tallahassee, FL 32310 (KS)

GOON ZINE #1

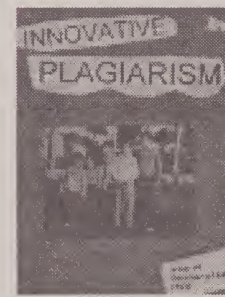
\$1-HS-C-38

This zine is of no interest to me, as it covers the bands in the Detroit scene only. This wouldn't be a bad thing if it weren't for the fact that none of these bands are touring bands. I can't see them and I can't find their music anywhere. On top of that, the bands aren't even interviewed - except for one. With an interview, you can get some insight as to their music and personality and maybe spark some interest. The coverage all comes in the form of live reviews. The writing is lackluster and uninteresting. The interview seemed to contain inside jokes. Inside jokes should be kept...INSIDE. Don't bother with distribution. As well you shouldn't bother with this zine. Hopefully future issues will improve and broaden. POB 35733, Detroit, MI 48235 (NM)

HEAVY ROTATION #8

\$1.50 U. S./\$3 Foreign-FS-NP-39

I really like this- I mean- really like this. It has a lot of spunk and personality, unfortunately this is also the last issue <sniffle>. Included in #8 is a very informative article about releasing a 7"- a must have for anyone thinking about it. Also a very interesting Collector's Guide To Florida Punk Rock Records and Punk Rock Rip-Offs. Last but not least, zine and audio reviews. Please send the man your money and get this- before its too late. Heavy Rotation, PO Box 3204, Brandon, FL 33509-3204 (SP)



INNOVATIVE PLAGIARISM #6

\$1-FS-NP-39

This zine was a very light read. Don't let the 39 pages fool you. The font used was huge. There's a totally useless movie review section which covers Hollywood box office hits. That's what Siskel and Ebert are for. The writing ranges from regional and irrelevant

rants to mediocre opinions which, more often than not, failed to make a point. Rounding out this issue are reviews and a "compilation" of famous people's top ten lists. That's been way overdone already. Overall, this zine is highly forgettable. I hope to see improvements, though I doubt I'll see another issue. 6633 Paseo Del Norte, Anaheim, CA 92807 (NM)

LOUNGE Vol. 2 Issue 4

FS-NP-20

This is a strange one. It revolves around the motif of a lounge act, believe it or not. In fact, it even has a well researched article on a lounge singer, Louis Prima, and lounge news. Overall this has a nostalgic feel to it. There are a couple of funny tidbits like the one on the "Canonball Run" and the one about some guy trying to find Gary Coleman. Artistic layouts. Eric Stein, 70 Universal City Plaza 3rd Flr, Universal City, CA 91608 (KS)

LUMPEN Vol. 4 7/8

\$3-FS-NP-68

This is a special double issue. Lumpen, or should I say Lumpen Times, is a Chicago based magazine which caters to a slightly older, more artistic crowd. This issue

features articles on "Militant Capitalism", "Nuclear Weapons", "Burning Books" There's always plenty to read and it'll for sure get you thinking. 2558 W Armitage Ave, Chicago, IL 60647 (KS)

LUNATIC #2 \$10-HS-P-80

Don't let the exorbitant price fool you. This is Croatia's version of Flipside crossed with MRR, but with a professional graphic artist. The ads are also kept to a bare minimum. Unfortunately, I can't read Croatian, but if you can, this looks like an impressive job! This issue has *The New Bomb Turks*, *Cop Shoot Cop*, *Mule*, *Downset*, *The Cows*, *King Kong*, etc. Also included are fanzine and record reviews as well as a CD featuring *Mad Parade*, *Mona Lisa*, *2 Bad*, *No Comment*, *Apara Pria*, and much much more! I can't say enough about this zine. It's an excellent, collective effort! It's written in Croatian, but you can write to them in English. Vukovarska 171, 21000 Split, Croatia (NM)

MARKTGESCHREI #2 & 3

?-Half A4-C-won't count pages now!
Basically this is a German review/news/ad/address zine consisting of nothing else but that. It might help you to find out more about certain records, zines, mailorders and stuff. This doesn't mean it's bad but at least you know what to expect. Mario Gerhold, Tannenstr. 13, 34311 Nauburg, Germany (MK)

MULCH #666

\$1-HS-C-35

This pathetic excuse for receiving free records keeps getting worse with time, kinda like a bottle of wine with a tiny air leak in the cork. The one band interview is a pathetic attempt at best. On top of that, it lacks originality. I know I've read those questions elsewhere. I just can't pinpoint where (cough, cough, wink, wink). The reviews are uninformed, and the features are an un PC immature attempt at being funny. There's an interview with a model that no one in their right mind would give a rats ass about. At least include nudies, ferchrissake! Redeeming quality? A decently drawn, albeit unfunny, comic and a joke. Save your buck! Rb, 45 Antilla Ave Apt 2G, Coral Gables, FL 33134 (NM)

MUTANT RENEGADE ZINE #6

\$1-FS-NP-38

If you've ever thought about becoming a vegetarian, this issue was made for you. 95% of the content of this issue is devoted to animal rights and vegetarianism. There's a very good interview with Ingrid Newkirk, co founder of the group everyone loves to hate, PETA. There are also articles and poetry all dealing with the issue. Devoting an entire issue seems a little fanatical - maybe it was a form of self reassurance. If animal rights don't interest you to the point of obsession, skip this. It's really a chore to read. The poor layouts don't help. Included are some reviews just thrown in there. Only recommended for the obsessive vegetarian. Maybe that's becoming a redundant terminology, as most vegetarians seem a little obsessive to me. POB 3445, Dayton, OH 45401 (NM)

NJAMI #2 & 3

\$2 (plus postage)-Half A4-C-72

What can I say except that these are 72 pages full of reviews, news, funny comments and interviews (especially the one w/Biohazard) that I would strongly recommend to people with a good sense of humor who aren't easily offended. Features interviews w/Dtubb, Die Goldenen Zitronen (fuckin' hardcore, man!), Terrorgruppe and Richies and a story about a school trip to Ireland. Oh yeah, and it's in German! Nejc Jacopin, Kardinal-Galen Str. 41, 47051 Duisburg, Germany (MK)

NO SABE / NO CONTESTA #4

\$3 (?) -HS-C-34

I guessed on the price. Since it's foreign, postage is a killer. One thing Americans are famous for, and that is their ethnocentrism. They believe the world starts and ends in the US. This holds true for punk rock. American zines fall into this same trap. They only cover that which is America; they think punk rock starts and finishes within these borders. Foreign zines, such as NSNC, see the punk scene in global, rather than national terms - maybe because the birth of punk rock was outside its borders. This small zine spans the globe covering some

bands you may or may not have heard. If you read spanish, this is a way cool music zine. Included in this issue are interviews with Teengenerate (Japanese band interviewed in English, translated into Spanish and then reviewed by a Hispanic writing in English. PUNK ROCK.), Jeff Dahl, The Lurkers, Captain Not Responsible (Norway), Mal Momento (Argentina), etc. Send them zines and music because they also run a distribution in Argentina. CC 213 SUC. 12 (B), CP 1412. BS AS, Argentina (NM)

NOTEBOOK, THE

\$1.50-FS-C-30

The red and green pages would make you think this is the Christmas issue. This is indeed "The Moistly Sex Issue", even though I wouldn't say this exactly made a tent in my pants. This does a good job, though, of humoring the reader with it's tongue and cheek style of writing and assorted funny cut-outs. Enjoyable reading and worth writing for. 18839 Lansing St, Orlando, FL 32833 (KS)

OUTPUNK #5

\$2-FS-P-64

Outpunk is like MRR, but to the queer punk scene. I hope that they don't get offended. MRR, for good or bad, is the zine you can always turn to for info. The same holds true for Outpunk with its coverage of all things queer. This issue is the best yet, as it comes packed with articles, interviews, reviews, and comics. The highlights are the photo essay of Tribe 8 and Luther Campbell, the Teen Lesbian Safer Sex article, and the What's Wrong With Punk essay. Also included are interviews, reviews, and more. Like my cock, this is a mouthful. POB 170501, San Fran, CA 94117 (NM)

OX FACES THE FACTS #21, IV/95

4-Issue subscription world: DM 27/\$20-A4-P-96

Another issue of one of the German zines that come with a free CD and even though such CDs slowly keep piling up here, there are still a few jewels among the following bands: Kina, Die Unbezahlbaren, Zornogott, Unsane (!), Superchunk, Exploding White Mice, Killrays, Gameface, Bluttat, Edgewise, Toe To Toe, Varukers, Freeze, Bottom, 12 Ruhrpottkanaken, N.O.E., Lokalmatadore, Square the Circle, Queerfish, Take out the Thrash, MSped Lads, Peter and the Test Tube Babies, Blitz Bables, Stoned, Rhythm Collision, Skin of Tears, Hard Response, Yawp!, Klamydia. Besides all the usual good stuff like comics, vegetarian recipes, Joachim's A-Z shitlist etc., the zine features interviews w/Killrays, Mojo Nixon (!), Grim Skunk, Rev. Norb, Freeze, D.F.L., Kina, Wizo, Slick, Locust Fudge, Sonar Nation, Riverdales, Lazy Cowgirl, Man or Astroman & Upright Citizens. Who once put it so mildly? What speaks for itself needs no explanation. Ox, POB 14 34 45, 45264 Essen, Germany (MK)

OX FACES THE FACTS #22, I/96

4-Issue subscription world: DM 27/\$20-A4-P-100

Well folks, now it comes in a glossy cover! I'm not gonna make a list of the 29 bands that appear on this time's CD having the general tendency to be melodic, since the zine just arrived in time to make it into this issue. Lots of good stuff as usual plus German interviews w/Bottom 12, Good Riddance, Ignite, Blow Hard (!), Cows, Horace Pinker, Dead Moon, Tilt, Funeral Oration and Kim Salmon. Nice artwork this time! Ox, POB 14 34 45, 45264 Essen, Germany (MK)

PIT REPORT #30

FS-NP-64

The writers of this zine are very articulate. Interesting column written by an "adult entertainer." They seem to have a knack for mixing politics with other stuff and not sounding like they're on the lecture circuit. This issue seems to be focused somewhat on goth. It has interviews with The Moors, Mistle Thrush, Women of Sodom and others. A very in-depth review section and a funny article about the CMJ festival. Hey! It's free in Boston. Pit Report, PO Box 120905, Boston, MA 02112-0905 (SP)

POLITICALLY INCORRECT JOURNAL, THE #2

\$1 + stamp-FS-C-18

The Politically Incorrect Journal doesn't really live up to its name. Sure it's political, but not very incorrect. It deals with topics oft attacked by the conservative right.



They're against censorship, drug testing, and the government. In other words, they're against everything every red blooded American liberal punk rocker should be against. Sounds pretty PC to me. Not a bad effort, overall, but different perspectives are lacking - something that will broaden their scope. Great cover, however! POB 771, Grand Haven, MI 49417 (NM)

POLYVINYL PRESS #4

\$1-FS-C-22

Aside from the record and zine reviews, you're presented with an interview with some mailorder/zine (Spirals Upward) guy called Basil, 3 or 4 show reviews and two small narratives about skateboarding and stereotypical views of punk by the media. POB 1885, Danville, IL 61834-1885 (KS)

POOL DUST #25

\$2-FS-NP-80

Don't let the 80 pages fool you. Most of this is composed of skating photos. The reproduction ranges from bad to fair, as does with most newsprint zines. If you're into skating, this may be of interest to you as the scope of this zine is to cover pool skating. Also included is an interview with raunch punks, the Diesel Queens accompanied by photos of the burly punks. There's less of a focus on music on this, their last issue. There are also many "tour diaries." Miraculously, no reviews are included in the zine. Pool Dust was a poor man's version of Thrasher. If you're into skating, this may be of interest. If you don't like skating, skip it, as that is 97% of the focus. POB 85664, Seattle, WA 98145-1664 (NM)

PUNK OPOLY #1

\$1-HS-C-25

Keep in mind that this is the first issue so things are small and just beginning. They are sticking with the typical fanzine format, columns, interviews, and reviews. It was kinda chaotic and difficult to find the end of the columns and interviews but oh well. Issue #1 has columns about the definition of punk, also had an e-mail interview with Larry Livermore. Not great but not really terrible- the swimsuit pictures did help though!!! Punk-Opoly, PO Box 36, Saratoga Springs, NY 12866 (SP)

RED FLIPPER #3

\$0.50-HS-C-22

The red cover gives you a good idea of what lies within. This is some really depressing stuff. Red Flipper mostly deals with the treatment of women in our gender bias world. You'll find some real, honest, well written, tear jerking stories written by real people. Albeit there's really not hours reading here, I did enjoy the few minutes I spent turning the pages. 521 S. Park Ave #6, Orlando, FL 34787 (KS)

RIPPING THRASH "THE SCENE REPORTS" ISSUE 9

£1/2\$ ppd (Europe)/\$3.00 ppd (World)-Half A4-C-36
Featuring interviews w/4 Past Midnight, Older Than Dirt, Jawbreaker, Radical Nulse (Turkey, giving you some interesting insight into the political status quo of this country), English Dogs, Disaffected, Vorhees plus scene reports from Peru, Finland, the Czech Republic, Austria, Rome, Portugal and France. Lots of information, what more can you ask for? Ripping Thrash/Mut, c/o Steve, POB 152, Burton-on-Trent, Staffs. DE14 1XX, England (MK)

RIPPING THRASH SPECIAL "MINI ISSUE GONE WRONG" ISSUE 10

£1/2\$ ppd Europe/\$3.00 ppd others-Half A4-C-24
Here we go with #10 of this fine zine and even though the cover refuses to tell us what's inside, here it is: an article on how the Criminal Justice (herein called the CIA [Criminal Injustice Act]) and the Public Order Act from 1994 affects [not only] football fans in Britain. Furthermore interviews w/MDC, Couch Potatoes, MDM, Blood Sucking Freaks, scene reports from Italy and Brazil plus a letter from Joffe Stewart who there describes how dangerous attending a book signing party can be

What I like is that it's not completely apolitical, strongly recommended! **Ripping Thrash/Mut**, c/o Steve, POB 152, Burton-on-Trent, Staffs. DE14 1XX, England (MK)

SALVA TU ESCENA #1 & 2
\$1-C-FS-8

This is a newsletter / fanzine done by the editors of **Super Blind** and some friends. Included inside, and what most interested me, is a list of tons of zines from Latin America. Included inside are short articles on fascism and armaments. A real punk effort and worth it for the contents. Though you'll write to them in English, the zine's in Spanish. C.C. 3288 (CP 1000), Buenos Aires, Argentina (NM)



SCHTUFF #5
\$2-NP-FS-40

Far and away this is the best issue of **Schtuff** yet. The long wait was well worth it. There's a strong sense of cohesiveness that sometimes borders on onesidedness since this is mostly written by Jason himself. Normally, this would be a bad trait, but Jason is such a good writer that it works. He

manages to spew out a zine that combines the personal nature of perzines with the relevance of a "music magazine." The layouts are bold and the writing thorough. Those in South Florida will be interested to know that there's an interview with Marcos Moure of **Scrape** fame detailing his reasons for quitting. As well, there is included a well done interview with **Pennywise**, and a tour diary. Miami residents can pick up a limited supply for free at Y&T. The rest of you can order your **Schtuff** by mail. Highly recommended. 7110 Westminster St, Powell River, BC, Canada V8A 1C6 (NM)

SCREAMS FROM INSIDE #5
\$1-NP-FS-15

The title itself screams "emo," not as in a sub genre, however, but in the sense that much of the content vomits a great deal of human emotion. The writings are very personal at times, and they deal with topics most of us can empathize with. In other words, it maintains relevance while being very personal. Contained herein is also an interview with the seldom shy, Kent McLard. There's also a good expose on gentrification. If you don't know what that means, it'll explain to you what has happened to Miami Beach over the past 15 years. The few pages make for a rather quick read, though very enjoyable. Recommended. POB 13044, Minneapolis, MN 55414 (NM)

SOUL DOUBT #8
FS-NP-56

This zine is rising to the cusp of punkdom here in Florida. **Damnation a.d., Culture, The Queers, Adventures in Immortality**, are some of the bands that decorate this new issue. There's also an interview with a member of **Natural Order**, an East Coast Vegan Action group. I suspect with time **SD** may become an influential factor in the Florida hardcore scene. POB 15153, Gainesville, FL 32604 (KS)

SOUND VIEWS #39 & #38
\$2-FS-NP-48

Not only is **Sound Views** an awesome and inspiring music zine, but this is the five year anniversary issue. Along with the usual treats, you get a little bit of history of **Sound Views**, as well as the editor's reflection on the last five years. **Sound Views** is the perfect example of how a well done zine can benefit its scene. If you want to know anything about the New York music scene, you need not read anything but **Sound Views**. Included in #39 (anniversary issue) are **Shake Appeal, Ff, Lifetime, Girls Against Boys, Shirley Temple of Doom**, etc. #38 has **Disassociate, Roy Campbell, Serpico, The Insteps, The Trick Babys, Lunachicks** tour diary, etc. 96 Henry St Ste 5W, Brooklyn, NY 11201-1713 (NM)

STY ZINE #22
\$2-HS-C-48

The novelty of this zine is that it is written from right to left - in other words as if it were written in Hebrew. The cover is just a blank page with the name in the middle. In other words, had I seen this on a rack, I would most certainly have skipped it. The entire effort of this issue seems strained; it seems forced. The attempt at originality fails miserably. So what if it's different, it doesn't work. Most of it makes this fall into the personal type of zine. There's a lot of writing totally irrelevant to the average reader. The experiences detailed are boring and not particularly well written. It's written on a typewriter sans spell check. In fact, the only redeeming quality is the interview with David Hayes, cofounder of **Lookout Records** and current CEO of **Too Many Records**. Overall, I'm sad to say, this is a failed issue. I'll even venture to say that this may very well be one of the last issues. Need Address (NM)

SUFFUSION #1.3
\$2- FS-P-21

Suffusion is a specialty magazine for intellectuals. It doesn't interview bands or bitch about who did or didn't sell out. They don't even print a **Baboon Dooley** cartoon! All they do is provide an outlet for un-known, yet creative writers. Inside

Walking Between The Raindrops

This video cascades with emotion bringing the tragic unfulfilled love of our adolescent years back into our minds. Though a debut effort, the dialogue is well above average bringing to mind several of the anti hero qualities ever present in the films of **Woody Allen**. To get more of an idea about this video, check out the interview with its filmmaker included herein. Definitely worth every penny! \$10, 17860 New Hope St, Ste A171, Fountain Valley, CA 92708

you find car-photogra-and poetry. Un-poetry part has the most contributors. Why is it that people view poetry as something anyone can do. I guess anyone can do? They just don't do it well and interesting enough to keep it relevant to the average reader. If you have a creative bug in you that isn't satisfied by your average punk zine, you should definitely check this out. The writing is very mature and consistent. Those with high school diplomas and who enjoy reading will dig this. In fact, I think I'll go take a crap just so I can finish mine! POB 57183, Lincoln, NE 68505-7183 (NM)

SUPER BLIND #2
\$1-FS-C-14

Though this has few pages, it is packed with information and energy. **Super Blind** covers punk rock and politics. There are excellent articles on **Rwanda** and nuclear testing in France, as well as articles on **The Queers, Extreme Noise Terror, and New Bomb Turks**. Also included is an interview with **Fun People**. An excellent breath of fresh air from zines discussing **Green Day's** punkness. If you read spanish, check this out! Argentina seems to have a pretty cool scene. C.C. 3288 (CP1000), Buenos Aires, Argentina (NM)

SWILL #13
FS-F-C-26

This is the very last issue of **Swill** and oddly enough ending on lucky number 13. Editor, Dalton Ross, just didn't have enough hours in the day to do everything he wanted to do. This issue features interviews with **Tanner, Tub, Mount Shasta, Ignite, Joe D.O.A. and Tom of Showbusiness Giants**. Keep an eye out for Dalton within these pages. 114 W 26 St 11th Flr, New York, NY 10001 (KS)

S.Y.M.R. #1
2 Stamps-FS-C-8

This is a local ska newsletter. I can't really recommend it since there really isn't too much to it. Other than the article reprinted from **Moon Ska NYC**, you're presented with just a couple of ads, a few letters and a poem. POB 682, Ft. Lauderdale, FL 33302 (KS)



TAIL SPINS #25
\$3-FS-F-NP-104

This is another fine issue of **TS**. **Tail Spins**, for the uninitiated, is a glossy zine such as **Flipside**, that covers punk rock and beyond. They also include several music related articles as well as oodles and oodles of reviews. This issue features **Man...or Astroman?, Dead Moon, 7 Seconds**, and more. By

far, however, what I look forward to the most with **TS** is the artistic, non music related color covers. Good Job! POB 5467, Evanston, IL 60204 (NM)

TRUST NR. 55 DEC/JAN 95/96
A4-P-not Included

Here it is, one of Germany's most established zines and besides lots of interesting interviews w/**Jugheads Revenge, Rhythm Activism, Supersuckers, Toxic Reasons, Ultra Bidé, Lee Hollis, Harmful, Splitter, 454 Big, The Ex and Wizo** this issue has an article on Christianity (guess what it sez...) and all the usual stuff a good zine needs. Not that you care, but next issue will have a review of our fine zine... **Trust**, c/o Dolf Hermannstädter, Postfach 43 11 48, 86071 Augsburg, Germany (MK) e-mail: dolf@augusta.de

VOYAGEUR/ENGLISH VERSION NO.1 JANUARY 1995
Trade or IRC-A4-C-11

After all there seems to be an active scene in France! For all of those among you who are sick of reading reviews, columns, interviews and other useless stuff. Here's the cure, a zine entirely dedicated to scene reports from all over the world featuring Texas, San Diego, Italy, Frioule (Italy), Toulouse (F), Orleans (F) Genève (CH), Brazil, Bradford (GB) and the Czech Republic plus Slovakia! **Fred Perrotin/Philippe Raynai, 28 rue Claude Chappe, 45140 Saint Jean De La Ruelle, France (MK)**

VOYAGEUR/ENGLISH VERSION NO.2
Trade or IRC-A4-C-11

I haven't actually seen this issue, but what I mentioned about the ethic of issue #1 should as well go for this one. Said to have scene reports from Australia, Japan, Scotland, Belgium, France, Germany, Spain, Italy, the Czech Republic, Malta, USA and Canada. And there should be a French version for all you French-speaking Canadians as well! **Fred Perrotin/Philippe Raynai, 28 rue Claude Chappe, 45140 Saint Jean De La Ruelle, France (MK)**

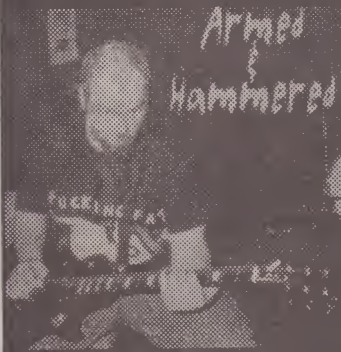
ZOOTY
Stamp?-FS-C-8

This is a short, photocopied zine only of interest to those living in South Florida. Includes an interview with **The Crumbs** and a scene report by **Chuck Loose**. **Robbie Wa, 840 SW 134 Pl, Miami, FL 33184 (KS)**

Send in your zines

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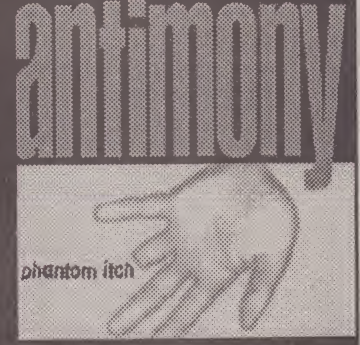
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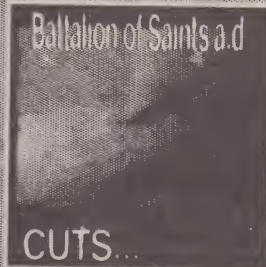


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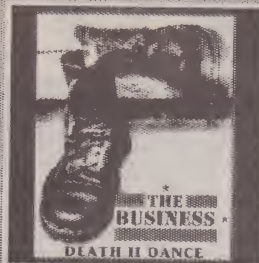


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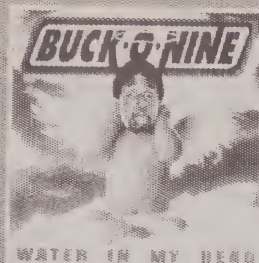
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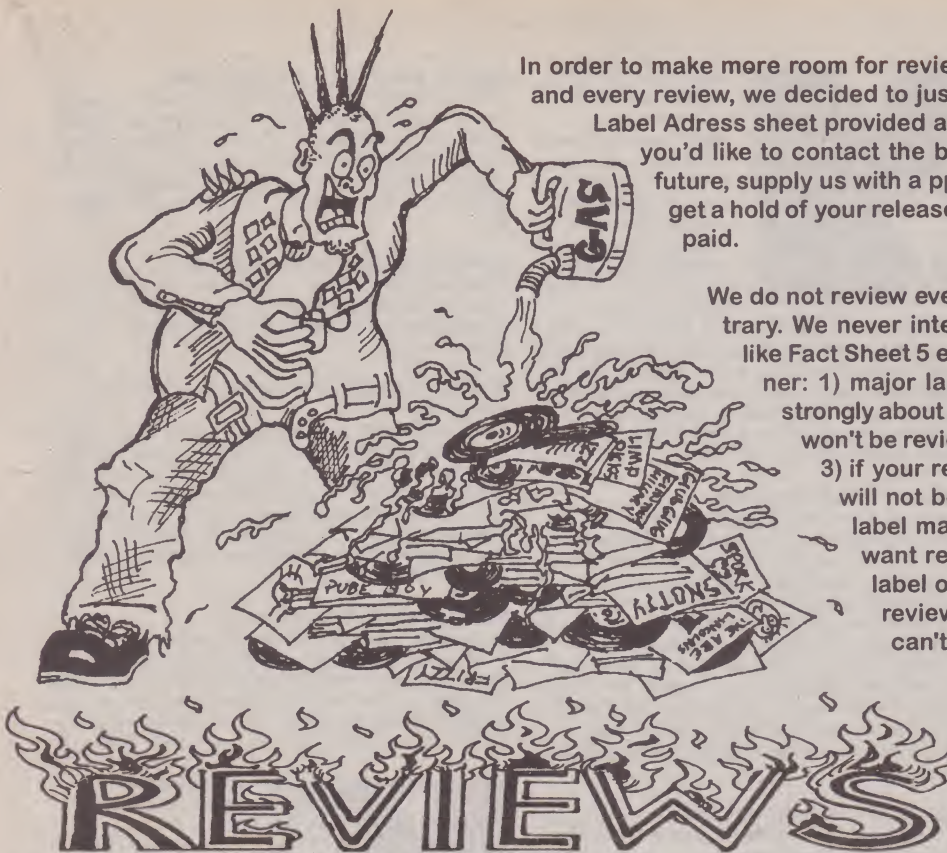
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In order to make more room for reviews, instead of putting the address after each and every review, we decided to just list the name of the label. Take a look at the Label Address sheet provided at the end if you'd like to order merchandise or you'd like to contact the band or label. Labels and bands please, in the future, supply us with a ppd price for the items we review so people can get a hold of your releases if they'd like to. All prices shown are postage paid.

We do not review everything sent in, though it may look to the contrary. We never intended on being a review zine. That's why zine like Fact Sheet 5 exist. We will sort releases in the following manner: 1) major label stuff will be the first to go unless we feel strongly about it, 2) promos without inserts or promo cassettes won't be reviewed unless followed up by the official release, 3) if your release is on CD or LP and you send in a tape, it will not be reviewed, 4) more than 5 items by the same label may cause us to selectively choose the ones we want reviewed. Overall, chances are if you're an indy label or a band, and you send us your stuff, it will be reviewed, but we're not promising anything. If you can't deal with that, don't bother risking your stuff.

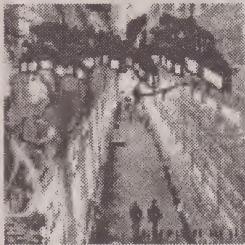
Nelson Magana (NM), Kenny Sardina (KS), Matthias Kopfer (MK), The Masked Reviewer (MR), T. Chandler (TC), Chuck Loose (CL), Rich (R), Allen G (AG), Ray Fernandez (RF)

RATIONAL INQUIRER / 2050 W 56 ST
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13 MG "Trust and Obey" CD

Blah, boring dance drums, looping guitars, panning keyboard sounds and whiny disco-era Ministry vocals. This industrial death-disco stuff all sounds the same to me so I'd have to say, yuck! (MR)



25 TA LIFE "Keepin it real" Mini-CD

Thank god (just kidding!) I had the info so I was able to find out about their name... The only thing that differs this band from being thrash or speed metal instead of hardcore probably is the bawler they have singing for them and the mosh parts. Sophisticated

riffing, a bit in the vein of Slayer or more recent Exodus, meets a singer reminiscent of Roger Miret of Agnostic Front with a weakness for a more deathish approach. Pretty good! We Bite Europe (18:50/MK)



45 GRAVE "Sleep in Safety" CD

"Created by successful field agents in the life insurance business", this is one of those albums, the re-release of which on CD I have been anticipating for ages! Originally released in 1983, this for me is one of the classic records of all time. What can I say?

45 Grave was one of the first bands to combine a more gothish approach to music (both lyrically and musically, with mock church organ predominant in quite a few songs) with a hard edge and the female voice of Dinah Cancer. Hard to say whether it was metal, punk or just great, uncanny music. Just check out songs like "Insurance from god", "Slice of life" (the shiver-down-your-spine-song) or "45 Grave" and you'll know what I'm talking about. Contains their '84 "Party Time" EP plus (not mentioned as bonus track) the song "Riboflavin", later released in a different (& weaker) version on their "Autopsy" Lp. Moreover, this comes with lyrics and great packaging featuring the suicidal cover of their 1st 12" "45

Grave" (why wasn't the music from it included, you bloodsuckers??). If you program your CD player the following way, you have the song-order of the original Lp: 1, 2, 3, 7, 5, 6, 12, 4, 8, 9, 11. Bonus tracks 13, 14 and 10. Restless (48:41/MK)

ACCUSTOMED TO NOTHING s/t CD

Influenced by the sun of Southern California, *Accustomed To Nothing* play melodic, F chord punk rock with an out of tune singer who could very well replace any a tattooed NY hardcore band. The music is simplistic in a boring sense, and really lacks the sticking quality necessary. Each song flows straight into the next without a breather, making the album seem like one long, drawn out song. Very boring and unoriginal. I might have liked it more 10 years ago. New Red Archives (NM)

ACTIVE MINDS "Dis Is Getting Pathetic... Get A Life Of Your Own" 8 track EP

Another record whose political dimension is just as important as the musical one. Comes in a ten-page booklet containing the lyrics about the convictions of the band, about war, Union Carbide, about the (punk) "fashion", about violence and the punk/HC scene in 6! languages. Musicwise it has the noisy spirit of early UK hardcore in the vein of early Discharge with some melodic parts. A cry for change... 4\$ (world), Loony Tunes (MK)

ACTIVE MINDS "The Lunatics Have Taken Over The Asylum" Flexi

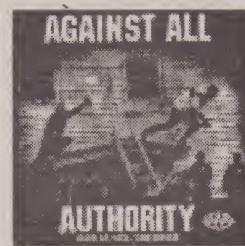
As the aforementioned EP, this one as well comes with translations of their committed lyrics into 71 languages, including Japanese. It dates from February '94 and contains 5 noisy songs, one of which could be by Napalm Death. If this is your kind of music, why not order it along with the other EP? \$2 (world), Loony Tunes (MK)

ADRENALINE O.D. "Sittin' Pretty" CD

What you have here is a cd full of fun, manic hardcore spanning 74 or so minutes. This release recounts their 10 year history which ended early this decade. Who'd ever think you'd hear about these New Jersey dorks again? You'll never be complete until you hear the "Brady Bunch" theme songs as sung by AOD. Fuckin' awesome and worth seeking out. Grand Theft Audio (KS)

AGAINST ALL AUTHORITY / LESS THAN JAKE split 7"

More than a ska punk band. AAA are a raging and manic



hardcore band that incorporates ska horns and elements while maintaining their punk edge and attitude. In other words, this has way too much stamina for rude boys. LTJ add to their vinyl output with a cover and an original. Cool record. Farout (NM)

AMERICAN MOSQUITO s/t 7"

This is one of the best releases I received this issue. It's fast, political, industrial, there a million of samples and keyboards... Different than anything out there. The members actually have heads on their shoulders and that can be seen by reading the lyrics to any of their songs. Comes with a fold out poster of fascist cops choking a man. They do a cover of "Go Bankrupt and Die" by The Crucifucks. Box 666, 801 E Butterfield Rd, Lombard, IL 60148 (KS)

ANTIHERO s/t CS

Don't confuse this with the Anti Heroes from Georgia. These fellas are from Massachusetts. Antihero have a straight alternative rock approach, nothing fancy or too elaborate. I admire the D.I.Y. effort, though. 15 Kings Ley Ave, Northampton, MA 01060 (KS)

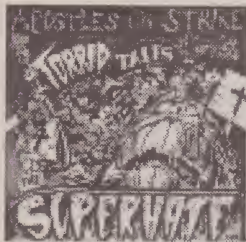


ANTISEEN "One Live Sonofabitch" CD

This was recorded live at Churchill's in Miami, Florida by the infamous Rat Bastard. Not overly produced, this raw as fuck recording brings Jeff Clayton and Antiseen into your home. Lock up the children and bring out the guns. Raspy vocals and accompanying chainsaw guitar to the tune of classics like "Today Your Love", "Haunted House", "Queen City Stomp", "Fuck All Y'All" and a dozen others. I can still see the blood, ugh. Great insert with tons of pics. Get this you fucks. \$10, Death Train, POB 9128, Charlotte, NC 28299 (KS)

APOLOGY "Pass You By" MCD

Classic, semi-acoustic American old school punk from this band later on called *Grin*. In fact this is a re-release originally released in 1988 on *Wishingwell Records* plus their "Grave Goods" 7" as a bonus. Produced by Vic Bondi, this has lots of melody and singalong choruses. Recommended! **Lost & Found (19:36/MK)**



Johann's Face (NM)

ARTICLES OF FAITH "Your Choice Live Series" CD

This was recorded at the last gig of the **AOF** European reunion tour in 1992. Talk about fury. A lot of the energy present in their first couple of releases is present in this. It's hard to believe that after a seven year breakup **AOF** would sound so vicious and angry. Truly memorable. This includes some of the classics like "Five O' Clock", "Remain in Memory" and also some of the ragers like "Bad Attitude" and "Give Thanks." Fold out comes with all the lyrics and pix and also a moving historical piece by singer, Vic Bondi. **Semaphore / Com Four (KS)**

AT THE GATES "Slaughter of the Soul" CD

All right! **Entombed** meets **Carcass**, melody metal with death ripping the fux, getting pissed, piss drunk and kicking ass. Actually, decent solos, whiplash fast rhythm - napalm tempo. If you dig **Entombed** you will head bang to this. Strap on yer Hi Techs - smoke a Phillie and get your ass on the mosh floor. Two part complimentary guitar, chorus with doubled (harmonies) solos and the standard "E" chord workout. Some satanic Swedes, with composition skill. An acquired taste be sure, but thirst that is quenched with this metallurgy. "Into The Dead Sky" is definitely one to crank - scoop your EQ for best play. (Rat pedals have that god-awful treble!) **Earache (AG)**



BAD DREAMS ALWAYS "Despised And Scornful" MCD

If this is hatecore, then **Poison Idea** on their "Kings Of Punk" LP were as well (excluded are the melodic parts...). I can only say good things about this CD with the lovely cover from Sweden. Lots of thrash, double-bass drums,

breaks and tempo/rhythm changes within the songs with a singer like **Poison Idea**'s. A bit deathish altogether, but this has all that a good band needs! **Bad Dreams Always**, c/o Tommie Petterson, Hantverkarsvägen 8c, 737 48 Fagersta, Sweden (14:43/MK)

BAD RELIGION "The Gray Race" CD

Bad Religion, for more than 15 years now, have definitely proven themselves to be leaders rather than followers. This makes comparisons impossible. They single handily created an entire sub genre of punk rock. This album follows along the lines of their previous, showing progression, but not debilitation. The lyrics are still biting as ever, and the music is still as **Bad Religion** as ever. The production is clean, reminiscent to their works following *Against The Grain*. The tunes, however, are as fast as ever and this is another great record. Surely had they been sporting a trendy mohawk and had they stayed on *Epitaph*, they'd be huge. Actually, they already are huge. If after 15 years you still haven't listened to what zines have been proclaiming to be the second coming of Christ, isn't it time you got with it. Hell, even the songs that the major label marketing department of psychologists and brain washers are telling us we should like are good.

Atlantic (NM)

BALANESCU QUARTET "Angels & Insects" CD

What a promising title this film, whose soundtrack I'm



(Romanian, to be more precise) origin. With the exception of "Waltz," this CD that is mainly composed of string work is dramatic, melancholy, and has all the authenticity one needs to imagine oneself back in the old days where things were so much better... This certainly is not the case but listening to this soundtrack one is tempted to think so... **Mute Records/Intercord (49:07/MK)**

BATTALION OF SAINTS "Death-R-U's" CD

What can I say? The reformation of this band in 1995 was one of the highlights of my life. This album recounts the history of the **Battalion of Saints** and the many deaths which plagued the first incarnation of the band. This contains 2 new songs as well as the "Fighting Boys" EP and the "Second Coming" LP. You have all the classics here "My Mind's Diseased", "Second Coming", "Modern Day Hero", "Fair Warning" and my personal favorites "Animal in Man" and the best fucking cover of "Ace of Spades." Now I can break my old Mystic release cuz it's quality sucked and the quality of this new one rules. Keep an eye out for the second incarnation of the band, **Battalion of Saints A.D. Taang (KS)**

BATTALION OF SAINTS AD "Cuts" CD

I can't believe this was recorded only a couple of months ago. This easily could have been released ten years ago. It's almost as if the **BOS** never had disbanded. Their still fast, George Anthony's voice is still raspy and the music is still simple hardcore/punk just like it was in the beginning. This marks the first album for the second incarnation of this band. I'm not too fond of the cover with the guy slicing cuts into his arm, but the songs make up for it. At least a handful of songs are gems like "Nowhere Going Fast", "My New Low", "Do it Again" and "Love." They're a couple of losers also but overall this manages to keep me interested. Already the band has undergone two member changes in the year or so they've been together and they've still managed to come out with two releases and tour extensively. **Taang (KS)**

BIKINI KILL "I Like Fucking / I Hate Danger" 7"

This doesn't live up to their last single released sometime late last year. The songs are not terrible but rather just not very memorable. If you're a fan, get it. If you're not sure, get "The Anti-Pleasure Dissertation" instead. As always, you have the simplistic-like packaging and accompanying lyric sheet. **Kill Rock Stars (KS)**

BLANKS 77 "Speed" 5"

Total 77 style, UK flavored, American pogo punk of the 90s. Two songs on a CD sized vinyl coaster. With under 5 minutes of music, this is for the fan, not the novice. The sound will take you back a few years. **Headache (NM)**

BLOOD FOR BLOOD "Hurt You" CS

Somewhat in the same league as **Reason Enough** except with one major difference. **BFB** hate everyone and make it quite clear in their liner notes. In the lyrics, in the tone of the music... This is hatecore. The whole attitude behind this reminds me of bands like the **Nihilistics** who hated everyone including their audience which every now and then they'd physically attack and consequently get put in jail for. Also, **Sheer Terror** who by nature unconditionally hate the world and everyone in it. The music has a bulldozer hardcore type approach with hoarse vocals. I think possibly there's a third wave of Boston hardcore bands brewing up there. \$5, 112 Grove St, Medford, MA 02155 (KS)

BLOODLET "Eclectic" CD

Tagging themselves as evil-core, this band has carved a niche in the right side of my brain, or is it the left side? This release is a collection of these fellow Floridian's early releases and singles including the godly "Husk" EP. A good band to draw comparisons to would be **Damnation**. You know the sound, bleeding vocals to the beat of repetitious bass licks and thumps. A must have. **Victory (KS)**

about to review or rather describe, has! I once saw a quote of someone stating "when I'm listening to classical music it has to be disharmonic stuff like that of the **Balanescu Quartet**." Though the composer Alexander Balanescu now lives in England, you can hear his Eastern European

BOILING POINT "Voice Of Reality" MCD

On the average, they are less than 15 years old, but boy are they hard! "Europe's youngest straight edge band" doesn't sound too straight, is often compared to bands like **Integrity** and **Lash Out** and this MCD contains a few interesting parts. If only I had been sure about what I wanted in life when I was 15... **Lost & Found (17:06/MK)**

BOMBORAS, THE "Savage Island" CD

Pretty competent surf instrumentals that are... um... surf instrumentals. Surf instrumentals. Kinda Hawaiian-sounding surf instrumentals. You get the picture. **Dionysus (CL)**

BORIS THE SPRINKLER "Rocket to Saturn" 10"

Picture Disc

Brit accents, buzzsaw guitars, punk rock n roll. There's no one who does it quite as good or annoying as **Boris The Sprinkler**. They play 3 chord punk rock with a touch of '77 and as of 1:18 PM EST, are on my top 10 list. How can you go wrong with song titles such as "I Wanna Get to Third Base With You" or "Goddamn Rollerbladers"? Fans of a **Sloppy Seconds** / **Vindictives** fusion will go gaga. **Rhetoric (NM)**

BOUNCING SOULS "Johnny X" 7"

If you haven't heard **BS** yet, you're sure missing out. This 7" will surely make you a converted fan. The **Bouncing Souls** are a mix of **Swingin' Utters** and **Rancid** giving an old school punk feel with new school energy. This record is dripping with intensity. Better pick this up fast because the rumors are running wild with them! **BYO (NM)**



BOUNCING SOULS "Maniacal Laughter" CD

The follow up to their impressive debut, the **Souls** prove the sophomore slump theory wrong by yielding an even better second effort. There's more energy and a slight oil sound creeps its way in.

Both songs off of the 7" are here so you can't go wrong. Excellent production and artwork. Lots of harmonies and o's abound. This is the best in beer guzzling punk rock! **BYO (NM)**

BRISTLE "Won't Die For You" CD

Not as hard as the packaging lead me to believe. Falls along the same lines of **AFI** and **Screw 32**. There's a good chance if you like either band, you'll probably like this. Fairly well played, melodic punk. I find it a tad bit generic, though. Slightly better production might have made a big difference. **Ransom Note Recordings (KS)**

BROOD, THE "Hitsville" CD

Ok, ya gotcha typical 60's-style-garage-rock-lookin'-packaging here... even funny little pictures of the band wearin' horizontally striped black-and-white shirts and loungin' in their respective record collections. Um... nicely done all-girl garage rock with an organ and everything... even a nice cover of **Chuck Benny's** "Talkin' 'bout You". I approve. **Dionysus (CL)**

BRUTAL TRUTH / SPAZZ split 7"

Two of the loudest, fastest bands on one pink disk. It's almost like a muscle match. Each band sounds totally different than the other. **Spazz** have more of an experimental, hardcore, skating thing going. I could swear I heard a banjo in there somewhere. **Brutal Truth** are more grind, evil vocals oriented. This is a lot different than some of the stuff I heard on **Earache**. Maybe the production has something to do with it. **Rhetoric (KS)**



BUGLITE / DUSTBUNNY split 7"

Buglite are a great pop punk band with sweet vocals. They, however, complement their pop with a raw **Ramones** like guitar. Look for their **Mutant Pop** debut soon. **Dustbunny** play their style of pop at a lower, more bass driven key,

with a touch of '77 snot. Their other track has an **Op Ivy** pop feel to it. This is an excellent release that's limited to 300 copies on blue vinyl. Act fast! **\$3.50 (?)**, **Matthau Records**, POB 1343, Broodhave, PA 19015 (NM)

BUSH LEAGUE ALL STARS "Pencil Weight" 7"

These guys groove in the free jam style pop. The first tune is well produced, with a clear - present drum dynamic, indie guitar with some thought going into their lyrics. Mellow stuff by far, vocals sound like Hootie. The record is on cool white vinyl. The second song "Cut From Years" is a bit less slick, with a little dicking around the studio. I am personally no pop aficionado but if you like the acoustic/mellow indie pop stuff, be sure to put your hand on the bush... **Pop Narcotic (AG)**



BUSINESS, THE "Death II Dance" MCD

Coming off a really good album on Century Media this marks their first release on Taang Records. I believe Taang will be a permanent affair for them since I believe they're already planning to rerelease older material as well as work

on a full length later this year. You can always expect good things from these Brits with their teeth clinched, street oil style. I could do without the last two tracks, but the first four rock pretty hard. There's even a **Smith's** cover. Highlights include the anthemic "N.H.S." track. If you want to check out other influential Brit oil bands pick something up by **Blitz**, the **4 Skins** and the **Anti Knowhere League**. I found titles by these bands at the local Best Buy for God's sake. What is the world coming to? Before you had to hunt for them cuz they were imported from iffy English labels like Link Records. **Taang (KS)**

CAPTIVE NATION RISING "Rebirth" CD

This whole thing kind of reminds me of **Bad Brains**. The lyrics dealing with Jah, political oppression across the world and spiritual guidance, the reggae and reggae/rock fused songs... In other words, everything you hated about **Bad Brains** is now present in another band. I'll pass. **Uprising (KS)**

CARLOS "Amy Armageddon" CD

I must first point out that the artwork here is beautiful! **Carlos** sound like a post grunge, pop band pulling influences out of a large hat with a whiny female singer. Maybe if **Veruca Salt** was in a train wreck with **Nirvana**, **Carlos** would emerge. **Cargo (NM)**



CAVITY/DAISYCUTTER split 7"

With influential bands like **The Melvins** speeding up to almost a normal pace you don't find too many bands out there that pay homage to the slow, feedback school of hardknocks. Both **Cavity** and **Daisycutter** play one instrumental, psycho-damaged song

on each side. Miami based **Cavity** stick to their guns this time around playing a track aptly named "Damaged III". **Daisycutter** play a somewhat faster, more rhythm driven instrumental track. Crazy stuff. The packaging and artwork is first class. **\$3, Starcrunch (KS)**

CHICANE / SCARY MONSTERS split 7"

If you ever see a **Dyslexic 7"**, pick it up. I've never heard a bad one. **Scary Monsters** play a really catchy pop punk song oddly enough called "B Side" which I kind of figured would logically appear on Side B which it didn't. **Chicane** play a slightly more upbeat one with a catchy as hell song entitled "Determined". Available on white vinyl. **Dyslexic (KS)**

CHRISTIAN DEATH "Catastrophe Ballet" CD

A re-release that isn't one because as far as Germany goes it has never actually been released. It now comes with the original French cover artwork and strangely enough with the logo as used exclusively after **Rozz Williams** had left the band, even though he was still part of

this album. With the booklet it's the same, unless the original French and Italian releases it now contains a picture of **Valor** only and not a word that **Rozz** co-wrote most of the songs... Musically, for me, this album from 1984 still is the best of all **Christian Death** releases, with **Rozz** singing as if he were making his terminal breath, so weak but still full of emotions. In a way it's a concept album because one song just turns into another without real interruptions and one just couldn't exist independently from the other. It probably is the gothic album of all times! Only, the world could easily have done without the hidden tracks "Between Youth" and "After The Rain" which are a bit of an abrupt change in style and quality... **Normal Records, Bonner Talweg 276, 53129 Bonn, Germany (effective playing time 52:09/MK)**

CHRISTIAN DEATH "The Wind Kissed Pictures - Past And Present" CD

The second **Christian Death** re-release, in fact the first album by **Valor** without **Rozz Williams** from 1985, comes with a different cover as well: a real life reconstruction of the original artwork of a woman lying in a pond, which is now a naked woman lying at the bottom of the sea. However, besides the original songs (plus the three bonus tracks featured on the **Normal/Supporti Fonografici** CD release), there are two more included: "Lacrime Christi" and an Italian version of sad song. Lots of uncanny soundscapes and, say, two songs in the vein of older **Christian Death**. **Normal Records, Bonner Talweg 276, 53129 Bonn, Germany (47:29/MK)**



CHRISTIAN DEATH (TM) "Prophecies" CD

Here it is, the new album of **Christian Death (TM)** and it is a strange one that takes many, many listens to get into it. There are no continual song structures as we know them from "Sexy Death God" and, listening to this apocalyptic opus over

and over again, I'm still waiting to discover the promised string work. If it's not eerie soundscapes with lots of industrial noises as we already know them from other **Christian Death** feat. **Valor** albums, that would suit **John Carpenter's "Escape From New York"**, the songs are built on repetitiveness and massive sound effects. Other parts again have something sacral to them with their choirs and gloomy glockenspiels. This record even has a song that could be by **Pink Floyd!** Thematically it's about the "sinister predictions" of the French physician and astrologist **Michel de Nostre-Dame**, aka **Nostradamus**. An ambitious and equally epic album with a lot of depth that takes its time. I think it's worth spending it! **Nostradamus - Jungle Records/EFA (53:00/MK)**

CLAIRMEL s/t CD

This sounds like a more tuned down **Jawbreaker** - yielding a rather mellow, suicidal sound. Their songs have very complex and emotional arrangements, sometimes slowing down to an idle purr and then taking off into sonic heaven. Very original and macabre. **No Idea (NM)**

COCKNOOSE "All Jacked Up / The Country Song" 7"

The cover of this seven inch actually answers a question that I've been meaning to ask these guys. They do in actuality shower. I really enjoyed side one but wasn't too crazy about the flip track "The Country Song". "All Jacked Up" reminded me of the first track which appeared on their CD. Kind of intimidating, barking down your throat punk. **Woundup Records (KS)**

CONFRONT JAMES "Ill Gotten Hatred" CD

This is **Greg Ginn's** contribution to the techno, dance club world, adding his trade mark guitar sound as a distant wail. Neither of these styles have ever captivated me much, and this CD didn't make it past its first spin. **SST (NM)**

CONGLOMERATE s/t CD

Lame cover, lame release. Reminds me of the **Jackson Five** towards their later years. Too much rhythm and soul for my taste. **Cargo Music (KS)**

CONNIE DUNGS, THE "Missy and Johnny" EP

The **Connie Dungs** are a five-piece band from Ashland, Kentucky that features guys with names like **Wayne Sphincter**, **Johnny Asshole**, and **Chris Colostomy**. You

might dismiss them 1) because their band name is stupid; 2) because the name of their hometown sounds stupid; 3) because their punk names sound stupid. If you do this, you are stupid, because this band is for real and they're gonna be one of the groups taking over the punk rock world in the next couple years. Vocalist **Brandon Dung** sneers with the best of them. The band's sound derives from **The Ramones** and **Queers** branch of the tree, but they put their own unique spin on it and they write lots and lots and lots of really catchy punk rock songs. Four of 'em here, the title track being the strongest. The harmonies aren't in place here and one song has been appallingly bowdlerized to remove allegedly misogynist lyrics, so this is not a perfect document of the band. Be that as it may, you still need this one **BAD! The Dungs** will also be doing a full-length album on **Harmless** in 1996, incidentally. **\$3, Harmless, 1437 W Hood Street, Chicago, IL 60660 (TC)**

CONQUERER WORM "Ride-On" CD

This is a tribute CD to **Simon Stokes**. I can't say I honestly know who that is but apparently he means a lot to some people. From what I understand **Simon Stokes** played white trash rock'n'roll back in the early seventies. This is put together by **Jeff Clayton** of **Antiseen** and **Phil Irwin** of **Rancid Vat**. It includes 11 covers played with various musicians. One of the songs actually had **Pig Champion** playing guitar. I can't really recommend this to everybody since it's somewhat different than the bandmember's real groups. The only way I can describe this is, **Harley Davidson** rock. There's songs about **Hell's Angels**, southern girls and of course, motorcycle riding. **Baloney Shrapnel (KS)**



CONVERGE "Caring And Killing" CD

More than 60 minutes of melodic massacre of the braincells. They might look like ordinary hardcore dudes with all their tattoos but they are definitely not. A never before heard mixture of brutal HC, melody, tons of good breaks, uncanny,

quiet parts, a singer not unlike **Blaine of The Accused** plus lots of manic choruses. **Zombie** rock and one of this time's best records, too! **Lost & Found (61:09/MK)**



COPPER "Drag Queen" CD

With the upsurge of female fronted bands like **Garbage**, **No Doubt** and **Ruby** it won't be long before **Copper** gets a ton of offers from majors. Lead singer, **Meaghan Ball**, brings to mind the lead singer of **The Cranberries**, **Brit** accent and all. Musically, this

falls along the same lines except these guys and gal are not afraid to speeden up the pace a bit. There's a lot of time and energy put into each and every song. This is apparent by the complexity of the songs. Very recommendable but definitely a risk for the punkers. I believe this is their debut album. **Equal Vision (KS)**

CR Flexi

This is a two song, one sided flexi. I'm not exactly sure what **CR** stands for or if it stands for something at all but this flexi just screams hardcore. I knew I'd heard the second track before. They do a cover of **Infest's** "Where's the Unity". My only complaint is this ends way too quickly. Hope to hear more of this band in the future. **Reservoir (KS)**

CRADLE OF THORNS "Download This" CD

Not to be confused with **Crown of Thorns** from New York, **COT** have somewhat of a unique sound. What would modern day **Metallica** sound like if they experimented with rap? Probably they'd sound nothing like this, but that's the comparison that came to mind. The songs vary so much it's hard to tag them with a label. This is their second full length spanning 50 or so minutes and 18 tracks. They do a "Shout at the Devil" cover. Who remembers that song? **Triple X (KS)**

CROWN OF THORNZ "Train Yard Blues" CDEP
It's taken me this long to finally listen to this band. Definitely not a let down, this release has lots of punch, mixing samples with New York style vocals and heavy as fuck, tight guitar playing. They'll probably get a lot better with time. The song "Juggernaut" is sure to clear the dancefloor. One step higher on the evolutionary musical ladder. **Equal Vision (KS)**

CROWN ROAST 7"

Listening to this is like listening to a dirty, fast, hard punk band from outside the club. Real gruffy and noisy stuff. Be careful with the volume cuz these fuckers almost blew my speakers out by increasing the volume almost two fold at the end of the first side. **Little Deputy (KS)**

CRUNCH "Trigger Happy Trespasser" CD

A CD that was to appear in the last issue already but somehow didn't make it. Not being too familiar with the noise genre I would still classify it as being part of that genre. Some of the 11 songs featuring a cover version of Nirvana's "School" reminded me of Neurosis on "The word as law", especially as to the bass lines and the vocals. Unlike them they haven't got those uncanny, quiet parts but quite some tempo changes instead. The singer and guitarist of this fine band, by the way, is Amici Vinicio who wrote the Rome scene report in last issue! Comes with an interesting, in parts futurist artwork. Check it out, they deserve it. **Vacation House (39:30/MK)**

CRYN' OUT LOUDS, THE / MOTARDS, THE split 7"

Both bands play Empty Records styled garagy punk. Each band play two tracks, one being a fast one and the other being a slower number. I totally recommend both bands. **Little Deputy (KS)**

CURDLE FUR s/t 7"

This band sounds like their labelmates **Nada Surf** and in their bio they explained their sound very well. They call it adrenaline pop. Whether they made up the term or not, it fits them well. Very nice and honest ad pop. I think they could sell a lot of records. **Deep Elm Records (RF)**

CYBER AXIS "Fool Energy" CD

Even though the name of the band doesn't sound very promising, it's not that bad in the end... Guitar wise it starts out a bit like **Savage**, a NWOBHM band, on "Loose And Lethal", i.e. relatively cheap HM riffing and a generally artificial sound. Then again the voice of O. Mÿller, who has a lot of old **Ministry**, and the clear production makes up for that a lot. Though it's pretty computerised on the whole, the band tries to bring in as much variation as possible, for instance with all the hip-hop sequences in between. Much better in any case than their recent offering. **Paradise Rising/Fire Engine (50:40/MK)**

DAVE'S BIG DELUXE "Sounds from the Credenza" CD

This is traditional ska much in the vain of **The Toasters** and **The Skatellites**. Very jovial, dancy, catchy stuff here. What always surprises me about ska bands is how they can keep things together with so many members. These guys have ten bandmembers. On top of that there's a million other ska bands popping up everywhere, talk about competition. Top notch recording quality and clean production make this a unimimidating party pleaser. **Slimstyle, POB 43342, Tucson, AZ 85733 (KS)**

DEAD DRUNK "American Apathy" 7"

Assaulting non-stop hardcore with splitting vocals that bring to mind the singer of **Crucifix** except slightly hoarser. Punk song titles like "American Apathy" and "Piss and Vinegar." This is quite a fitting band to have on this label. **\$3, Beer City (KS)**

DEADBOLT / THE STRANGLERS split 7"

Deadbolt play a very ambient, very boring elevator style background music. **The Strangers** pick things up a bit with a **Cramps** style 60s punk / surf feel. Nothing breath taking here and not enough to warrant a purchase. Nice artwork, however. **Goldenrod (NM)**



DEADGUY "Fixation On A Coworker" CD

Noisy affair this CD, but much more than that! A manic singer one moment like that of **Neurosis**, the other like that of **Poison Idea**. Repetitiveness and sterility as stylistic devices, yet without getting too boring. Lots of variation including tempo changes, tension permanently building up to be destroyed again, and some of the uncanny parts of **Christ on Parade**. Definitely good news. **Victory Europe (30:20/MK)**

DEEP EYNDE, THE "City Lights" CD

Starting out like one would expect a gothic band to do, this album soon reveals many different musical moods and faces. It features many atypical instruments like an accordion and stuff and a somewhat insistent keyboard but then again the fateful bubbling rhythm section makes up for that again. If you liked the general atmosphere of **Mr. Bungle**, and I'm not talking about the music here, check this out! **Apollyon Records, Altenbaunaer Str. 27, 34134 Kassel, Germany (58:54/MK)**

DEERHEART "Male" 7"

This is cut your veins, tuned down, noise guitar punk. Very gritty and aggravating. Fans of heavy, screaming pain will like this. This peeks its nose into the realm of metal, while not full embracing it. **Goldenrod (NM)**

DING "97% Genuine" LP

This reeked of real D.I.Y. personalized, packaging, something rare nowadays with so many slick record labels out there. **Ding** sound nothing like their name leads you to believe. They have a raw, low-fi, fast, hardcore approach. The music is really sloppy, but that's all right. Everyone has to start somewhere. **\$4, Chumpire, POB 680, Conneaut Lake, PA 16316-0680 (KS)**

DISCORDANCE AXIS / PLUTOCRACY split 7"

What a monstrosity of a record. **Discordance Axis** bring the best features of **Anal Cunt**, **Assuck** and **Extreme Noise Terror** into a neat little package: Dual, growly, guttural vocals, intelligent lyrics, uncharted speeds... **Plutocracy** didn't leave as good an impression probably due to the fact the production wasn't as great as the **DA** side. **Plutocracy** have the same vocal arrangement but they tend to throw in some feedback and samples, much as **Cavity** would do. **Slap A Ham (KS)**

DISMAY "In Doubt" CD

This is much more accessible and metallic than most of the stuff coming out of **We Bite**. It has that mid-paced chugga chugga thing going with a singer with an angry demeanor and a chip on his shoulder. The most interesting aspect of **Dismay** is vocalist **Ian Keeler** who has the anger and presence of **Henry Rollins**. He sounds more like **Chaka of Burn**, though. If you ever wished the **Rollins Band** had more of an edge, this might be what they'd sound like. Eleven songs of misery, pain and anguish. **We Bite America (KS)**

DISSECTION "Storm Of The Light's Bane" CD

One of those bands I had decided to ignore from a certain point of time because one can't even decipher their logo. However, fortunately I had the info and was thus able to find out... What this Swedish band creates here is ultra-melodic death metal with a more or less growling singer. It's incredible how much melody they manage to incorporate in their music consisting of one tempo change after another (last as hell one moment it slows down the next) and some highly progressive parts. This band reminiscent of old **Bathory** stuck with me... **Nuclear Blast/Relapse (43:18/MK)**

DMIZED "Backlash" CD

There is not much to say about this one: if you like **Attitude Adjustment** on their "American Paranoia" Lp, than you'll love this one because it starts where they stopped... **Lost & Found (29:59/MK)**

DOWN BY LAW "All Scratched Up" CD

Pure fuckin' expression, from the first gulp of "Independence Day" to the last slurp of "Punks & Drunks." It keeps you wired and full of energy. **Dave Smalley** and crew keep this 17 song slab chock full of intellect and soul. Forget the comparisons, "All Scratched Up" is pure fucking punk in their own vein. **Epitaph (MR)**

DRAIN "Horror Wrestling" CD

They are from Sweden, an all-girl band, and my first impression was that they sounded like **Clawfinger**. After a few songs, though, the album reveals not to have much in common with them besides some of their rhythm patterns.

Contains female vocal lines full of harmony but at the same time disharmonic and ominous. Songwise it has some real killers, heavy dragging stuff like in "Smile", "Mirrors Eyes" which is comparable to the first two albums of Aussie band **Toys Went Berserk** or "Mind over body." Great artwork! Sure, on the whole it's of the more moderate genre... **Warner Sweden (44:15/MK)**

DRAINBRAMAGED "I Won't Be" CD

Snotty as hell melodic, yet very powerful drunk rock for anyone "who's ever had a little too much and ended up puking on their girlfriends' shoes." Being quite fast in most of the tracks, this opus, during the recording of which the band definitely had a lot of fun, even has some guitar solos which makes the whole thing much more interesting. Check out yourself! **Aggressive Rock Productions/Lethal Records (52:20/MK)**

DURANGO 95 "Lives Ruined Music: Vol. 1" 7"

What would the **Beastie Boys** sound like if they had Seth of **Anal Cunt** involved in it? I got a feeling they would sound like this. This is two different versions of the same song, each totally different from one another. One song is more rap oriented and the other is more metal oriented. Weird stuff. Record comes in a manila envelope and includes funny character profiles of each and every member. **Davies Productions (KS)**

D.Y.F. "Natural Born Punks" CD

It's kind of nice to see hardcore from the 80's in the 90's. This is straight forward hardcore circa '85 with a tinge of the sound that grew out of the straight edge hardcore scene in the late eighties minus the ideology. Awesome insert with a collage of photos and all the lyrics. Best track include "Tuesday", "Won't Back Down" and "Give It Up." Hard to believe this is their debut. **Spider Club Music, POB 95365, Seattle, WA 98145 (KS)**

EDGEWISE "Silent Rage" MCD

Starting out with a song full of doom **Sack Blabbath'ish** riffing, this recording that, at first glance, sounds a bit on the dull side of S/X, soon reveals that it's composed of much more, namely lots of tempo changes, variation, and generally fresh ideas. Reminded me of **Attitude Adjustment** in their better days, as well as of **7 Seconds** (just to give you a rough idea). Above average. **Gain Ground Records/Fire Engine, Wiescher Weg 99, 45472 Mÿlheim/Ruhr, Germany (20:26/MK)**

EGGPLANT "Because Some Things are Meant To Be Throwaways" 7"

This is your basic, artsy, noise pop band and I'm letting you all know that I like it! My only real complaint is that the really distorted grungy parts don't sound right because of the quality of this slab of wax, but overall they sound good even though the vocals go a bit off key once in a track. The singer's best bet would be to get some singing lessons from **MR. Craig Wedren**. **Pop Narcotic Records (RF)**



ELECTRIC FRANKENSTEIN "The Time is Now" CD

A lot of bands seem to be compiling their hard to find 7"ers onto one CD. **Electric Frankenstein** make me glad for this fact. This is an awesome punk n roll release fueled by nitroglycerin and alcohol.

Imagine **Johnny Thunders** and **The Hummers** and you'll have a good idea what I mean. **Electric Frankenstein** are trying to bring an element missing in music for a few years... FUN! This is a great release that just might get me to pick up a drinking habit. Play loud! **No Label (NM)**

ELEVATOR DROPS, THE "Pop Bus" CD

Apparently the whole "objective of **The Elevator Drops** has been to mock rock," specifically rock fads. I don't understand, though. If all their songs totally fall into the MTV format of music, what differentiates this band from all the others. Possibly the only thing that does is the fact that they're aware of musical trends and fickle crowds. Anyway, putting all ideologies aside, **The Elevator Drops** play mostly soft **Devo**-like rock with whiny vocals to the beat of electronic keyboards and sound effects. One song may have a 4 minute spacey intro and the next one may be a

rager from start to finish. In fact, there are a couple of tracks that sound almost as if another band altogether had done them. They're definitely an acquired taste. They look like a funny lot with their painted faces and dorky outfits. **Time Bomb Recordings (KS)**

EVERREADY "County Transit System" 7"

Of the literally thousand of bands out there, this is one of the few without a dud. Everything by them is great! Read either of the 4 other reviews for a musical description and then get them all. One side's at 33rpm, the other's a 45. Mutant Pop is a treat to collectors everywhere with a cool gimmick to every release making them a touch more than just another record. First 500 on green vinyl! **Mutant Pop (NM)**



EVERREADY "Girl" 7"

If a 7" record only has two songs on it in this era of the vinyl glut, it had better be good. That's the sentiment of many record buyers these days. Well, belly up to the bar, kiddies, this one isn't just good, it's GREAT! Brian Ready, designated whipping boy of the hour

for the grumps reviewing records for MRR, knows how to write a song that gets your adrenaline pumping. His sneery singing voice is unique and cool, I don't know how to describe it but I do know that once you hear it you never forget it. Both tracks here are winners. And although bassist and drummer have left the band since the making of this record, as long as he keeps slugging the ball like this Brian Ready will remain a major force in the world of power pop-punk. \$3.50 from Skenele, P.O. Box 4522, St. Paul, MN 55104 (TC)

EVERREADY "Fairplay" CD

Finally seeing the light of day as a digital recording, this is a reissue from Everready's first tape put out in 1992. Fairplay smokes. It smokes like *Screeching Weasel* in the Snappy Answers for Stupid People EP or some other of their older, not so polished live recordings. The vocals are snotty and obnoxious and the music fast and melodic in the three chord vein. The recording quality, at times, turns the music into a wall of fuzz, which, in this case, heightens the quality. Though this is highly generic by today's standard, Everready do what they do with great enthusiasm and produce good songs. Besides, all music somewhere or another, takes from its past. Originality is merely an illusion, and I'll stick to Everready, who are one of the best *Screeching Weasel* sounding bands out there! **Liquid Meat (NM)**

EVERREADY "Kalifornia" 7"

A re release of an out of print Everready single originally out on Liquid Meat. This band rocks. If you missed this the first time around, here's a 2nd chance. Take advantage cause life offers few second chances. First 300 on yellow vinyl! **Mutant Pop (NM)**

EXPLODING WHITE MICE "We Walk Alone" CD

Ramones-like punk rock from Australia and not the band's first album I'm sure... More or less fast, catchy as it can be stuff with melodic vocals, that shouldn't disappoint anybody into the melodic genre. Hey, this label seems to focus on Australian stuff? **Subway Records (32:51/MK)**

EYEHATEGOD "Dopesick" CD

It's been at least seven years since this band first began and they sound exactly the same: slow, repetitious, gut wrenching vocals, abysmal lyrics... I think if you met these guys you'd understand where they're coming from. They're definitely an interesting bunch. A bit intimidating to say the least. For those into the dark side of life. A slower Buzzoven would be a good reference. What can I say about this album? The songs don't really go anywhere but I think that's the point. **Century Media (KS)**

FARISIDE CDEP

Melodicore from Cali. *Farside* return with four emotional whirlwinds. By this time everyone out there knows whether they like these guys or not. This is much like their last release. It carries mostly a slow to mid pace with lots of melody. "Turnip" is the winner here. It's in agreement the portrait like cover with the bandmembers all dressed up in suits and ties is pretty hideous. The CD has two extra tracks, both acoustic ballads. **Revelation (KS)**

FATSO JETSON "Stinky Little Gods" CD

SST used to be at the cusp of cutting edge, but they seemed to have strictly turned into an outlet for Mr. Ginn. Fatso, however, proves that they're still choosing music that's treading new territories and paving new paths outside of mainstream music. This sounds like a metal tinged, post hardcore emotional eruption. They're constantly stretching the limits of what is or isn't punk rock. Stinky Little Gods has the repetitive and alluring qualities of a good, solid line of cocaine burning its way up your nasal passage: each guitar lick is a grain climbing. As the tension rises, you feel like you're going to explode. **Fatso Jetson are definitely intense. SST (NM)**

FEEBLES, THE "To Clone a Mammoth" 7"

This cryptozoology 3 chord punk band all out rocks! While their previous incarnation, *Human Oddities*, left a somewhat Cramps-ish taste in your mouth, this is straight out '77 style pogo punk. Very catchy and recommended. It's also a big hole 45! \$3, 6917 SW 63 Ave, Miami, FL 33143 (NM)

FEED "25 DownInstreet" MCD

They groove like hell, are from Sweden and if it's true that they don't sound like *Clawfinger* they still have their feel. The psychedelic "Pablos Bar" I find really weak, the rest consists of rap rhythms/tribalistic rhythms, a distorted voice and a generally precise rhythm section. That's them. Plus a potential to be internationally successful for sure... (18:04/MK)

FITZ OF DEPRESSION "Seemingly Vague/Too Ripe" 7"

Each side sounds totally different. Very melodic. Noisy almost as if the instruments were falling apart. The flip track is probably the hardest thing I've ever heard on K.R.S.. **Kill Rock Stars (KS)**

FLATUS "Talk Show Hero" EP

At times New Jersey's Flatus sounds JUST like a band from South Dakota called *The Sneakies* and at times *The Sneakies* sound JUST like a band from California called *Green Day*. So logically Flatus sounds JUST like *Green Day*, right? Um, well, not really, but it's definitely power pop-punk coming at you from a similar direction. This is a good record, three excellent originals and a moderately horrible cover of a majority horrible lame-ass 70s band called *The Who*. Yeah, I know you've heard of those overrated fuckers before, but it's time we dump them in the wheelbarrow and take them to the river. In any event, don't let one puke track keep you from dishing \$3 p.p.d. to Flatus, 15 Lawrence St, Hamburg, NJ 07419 for the good stuff, it's still well worth it. (TC)

FLIES, THE "Alternatoid" CD

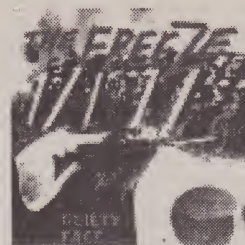
Minimalism used to be the name of the game prior to the MTV punk of today. Punk meant anybody, skills or not, could play in a punk band. The *Flies* exemplify this attitude. They play simple, two chord charged punk rock without leads or songs that drag on for more than three minutes. The production is gritty and the attitude garagey. The *Flies* play with the ferocity and freedom punk seems to have lost. Though not a great band, *The Flies'* "Alternatoid" is the slap in the face that punk rock used to be to the mainstream. No glossy 8" X 10" promos here, this is a punk band. **Too Many Records (NM)**

FORT SAINT METROSHIFTER Self Titled CD

At first glance I thought I'd hate this with the dorky fella on the cover but now I know this is the shit. Sporting guitars and chunky rhythms that bring to mind the Am Rep sound and emotional D.C. vocals that make you want to cry, *FSM* pound their way into your hearts. Probably what makes this work is the special attention which is given to the complexity of their song's structure. It's almost as if each and every song was part of some big aria or symphony. This contains the two tracks from their 7". **Doghhouse (KS)**

FREEZE, THE "Freak Show" CD

The more I listen to this CD, the more I come to the conclusion that it has the spirit and liveliness of their classic first two LPs "Rabid Reaction" and "Land of the Lost". Now, *The Freeze* are really back! 18 melodic yet incredibly powerful songs, mostly up-pace and much harder than their more recent albums, plus some pictures of the band trying to look evil, something they desperately fail to do. Bill Close and Cliff Hanger, responsible for the band's characteristics, are still with the band and the two



new members on drums and bass guitar seem to add new powerful spice to the band! A killer album! Just listen to songs like "Freak Show", "Short way down" or "Feeding time". Definitely not a "sad reflection" of who they were! I have only one objection - what is this "Teenage Satan"/"Mom

and dad they say you must be their little angel (...) you're always under attack from them (...) well we say fuck that" - crap all about? An attempt at a new target audience? I always thought this is now the role of bands like *Offspring* and *NOFX* to epitomise the kids' side in the struggle against parental tyranny? After all, you're old enough (wrong side of 40!) to be your own father, Bill! **Lost & Found (34:02/MK)**

FRIDAY DIES "And Then There Was Blood" CS

Something just doesn't sound right here. The music is thrashy metal from what I gather, but the vocals are not. In fact the singer reminds me of the guy who used to sing for a band called *Dissent*. There's a couple of decent tracks but the guitar masturbation throws me off a bit as does the production. I can't recommend this. This type of metal just doesn't sound right underproduced. \$5, **Hardknocks, POB 8491, Madison, WI 53708 (KS)**

GAN "Blink" 7"

Power pop punk with heavy influences from the Cruz / Descendents line of bands. While nothing Earth shattering, the songs are catchy and full of spirit - in a youthful sort of way. **Pop Kid, 16 Raleigh LN, Wayne, NJ 07470 (NM)**

GARGANTA "Souped Up" CD

Ethereal, female vocals set to guitar heavy "soft" rock. A lot of people into "hard" stuff would be ashamed to admit they might like this. For God sakes she actually sings, like has harmony and stuff. There's like a 50/50 hit/miss ratio here. A couple of tracks like the first three and the second to last were just incredible while most of the others I didn't care for at all. If I remember right, I totally trashed this band a couple of issues back when they came out with a seven inch. Well, this shows you how fast my tastes change. Comes with a sticker. **Satellite (KS)**

GAS HUFFER "The Inhuman Ordeal of Special Agent Gas Huffer" CD

This is no different from any *Gas Huffer* album to date. Garage punk with a tint of rockability. If you're a fan of *Gas Huffer*, you'll like this LP. If *Gas Huffer* are not your cup of tea, then you shouldn't have even bother reading this review. You're simply wasting your own valuable time. **Epitaph (DD)**

GIGANTOR "Atomic!" CD

The guys from *Lost & Found* didn't even know what to write about this band so what should I tell you except that this 3rd album of the band whose singer dresses up like a clown contains 15 melodicore hits of the more moderate kind with some guitar solos from time to time. Moreover this ultra melodic record appropriate for any (beach-) party features some strange instrumentation like an organ. **Lost & Found/Revolver USA (34:50/MK)**

GOMEZ s/t CD

Gomez play metal inspired melodic punk rock with emotional vocals. That's the good part. The bad part is that they don't stick to that sound throughout, sometimes producing just plain boring rock. There are breaks in the tempo and they sometimes capture good songs. While not really reminding me of any other band, a good starting point would be to think of an emo band driven by a metal guitar. This is hit or miss: half the songs are very good, while the other half weigh this down. I'd say that's a risky deal. Their song on the split with *All You Can Eat* was much better. You might want to check that out first. **Little Deputy Records (NM)**

GOOPS, The "The Goops" CD

Pretty soft & traditional punk rock with a female voice and few surprising things produced by Don Fury. Nevertheless well played! Contains a cover song of MC5's "City Slang". **Blackout!, 253 Camberwell New Road, London SE5 OTH/EFA (53:36/MK)**

GOOPS, THE "Lucky" CD

On their major label debut, **The Goops** deliver the goods that were missing from their debut LP. The punch that was missing before rears its pretty head this time around. **The Goops** play raucous rock n roll with angst. At times they're all out punk, at times they just take advantage of its energy, producing highly charged and loud rock n roll. On top of the fact that their lead singer Elenora is nice as hell and very good looking, **The Goops** play with the passion necessary to take "the industry" by storm. I predicted it about a year ago and I'll repeat my words now: **The Goops**, providing they don't break up, will be big. **Reprise (NM)**

GREAT BRAIN, THE "Satan Superman" 7"

This band sounds kind of like **Archers of Loaf** meets **Unsane** with a pinch of **Sebadoh**. Raspy vocal spurts, driving guitars and heavy distorted rhythms create for two above-average songs by this 4 piece Chicago outfit. **Sonic Swirl, POB 770303, Lakewood, OH 44107 (MR)**

GRIMPLE / LOGICAL NONSENSE CD

Aha, here comes the crusties. This is a split CD by two of the few remaining Eastcoast noisy, smelly, metal laced, core bands. **Logical Nonsense** do five more tracks of **Neurosis** inspired ear damage. I find them somewhat more metallic than their last release. "A Reigning" and "Razed" seem to be my favorite picks here. **Grimple** are ever as powerful but emphasize more on melodies or on just fast hardcore than on heaviness. They even do a song in Spanish and an incredible cover of "Dethroned Emperor" originally done by the Gods **Celtic Frost**. Recorded by Noah of **Neurosis**. **East Bay Menace (KS)**

GUILT "Bardstown Ugly Box" Digipack - CD

Not exactly the best it could be recording-wise, which makes it a bit hard to listen to in the beginning, but once you listened to a few songs, the music itself makes up for that a bit. This noisy four piece from Louisville whose predecessor was **EndPoint** brings to you manic HC with quite some variation on this CD with the stylish cover - and most important of all it's not always up-tempo but instead varies a lot here! Has this emo-core component. Really not bad. **Victory Europe (49:50/MK)**

GUTFIDDLE s/t 7"

Gutfiddle play bullet - fast melodic punk rock, but without sounding like a **Fat** clone. They have a very distinct guitar / fuzz sound and a singer who can distinguish melodies. If you can imagine **The Descendents** or **Quilt** at 72 rpm... I can't wait for the full length. **Stiff Pole Records (NM)**

HARD RESPONSE "Single Bullet Theory"

I'm not quite sure if this should be filed under HC or metal, but who cares anyway. It has quite a doomy touch to it as I remember hearing it from doom metal bands like **Candlemass**. My overall impression is that it's pretty desperate music with lots of quiet parts in between and a suffering singer. I guess now people into this know... **Gain Ground Records/Fire Engine (33:01/MK)**

HARVEY MILK "My Love Is Higher than Your Assessment of What My Love Could Be" CD

"Different" music always has funny titles. These are some seriously hideous sounds: heavy guitars and songs that take about 5 minutes to start. The songs start out slow and build their way up to an uneventful climax. Slow and sludgy, this experimental **Melvins** nightmare took about five minutes to make its way to the bottom of my garbage can. **Yesha (NM)**

HEARTBREAKERS "Live at Max's Kansas City '79" CD

This is a piece of history that will live on for years. Fans of raunchy, drug induced snot n roll will love this - **Johnny Thunders** at his best. An excellent documentation of a highly influential band. If you remotely liked the **Samoans** or **Jeff Dahl**, here's where it all began for those of you unfamiliar. **Johnny Thunders'** fans should rest assured that this has my highest recommendations. Best when accompanied by a six pack - the cheaper the better. This includes four previously unreleased tracks. Another **Roi** gem! **Roi (NM)**

HEARTDROPS, THE / THE MORNINGSKAKERS split 7"

While both bands lay fairly straight up rock n roll. **The Heartdrops** steal the show with their distorted guitars and **Crimpshrine** - esque vocals. **The Morningshakers** play a wankier, more psychedelid garage rock sound. Guess

which band is better. **Melted Records, 21-41 34th Ave Ste 10A, LIC, NY 11106-4321 (NM)**

HI STANDARD "Growing Up" CD

Hi Standard are a poppy punk band from Japan. Their style can be best described as happy melodic punk with the typical **Fat Wreck Chords** style. Some of the cuts are strong, but it seems **Hi Standard** have a lot of growing up to do. Nothing spectacular, but decent for what it is. **Fat Wreck Chords (MR)**

HOLLOWBODY "Swan Song/Front" 7"

The cover of this 7" looks like it might be a hardcore band but it's not in fact. It's a very good guitar rock band with, I guess, an Alternative feel (I hate using the A word). This band confuses me at times. They sound like a traditional rock band, but at times during the two songs, they use odd guitar arrangements which leads to the A word, nice 7". **Pressing Records (RF)**

HOME GROWN "That's Business" CD

REAL generic 90's style hardcore/punk touches of **NOFX** and **Screeching Weasel**. Real un-original. Zero personality. yech. **Liberation (CL)**

HOR HOUSE CD

This is Greg Ginn's new "guitar project"... um... all instrumentals... man oh man... this sure ain't "fix me" that's for sure. This falls within the boundaries of all that bad musician crap that **SST**'s been puttin' out for the last couple of years. Lotsa strange guitar effects that make everything sound kinda tortured and **ELECTRONIC DRUMS**!! Yeeesshh... There's a song on it called "Reptilian Bastards" that vaguely reminds me of **Herbie Hancock**'s "Rockit". I don't like this much. **SST (CL)**



HOT WATER MUSIC

"Finding The Rhythms" CD

This compiles **Hot Water Music**'s tracks that have been scattered all across the country on various comps and split 7"ers. The artwork, as is with all **No Idea** releases, is excellent. **HWM** provide a highly original mixture of

sounds ranging from early **Jawbreaker** to **Samlam**, but with their own added twist. They vary the pace and the styles, never allowing for boredom or stagnation. The different styles and hooks work well together and provide for a highly recommended release. If I were a drug fiend, I'd probably enjoy this while on acid. Not that I'd know or anything... **No Idea (NM)**

HUMPERS, THE "Live Forever or Die Trying" CD

Just imagine how good **The Humpers** have been up to now without a recording budget, and multiply that infinitely. This is pure beer fueled punk rock with a '77 feel. If **GG Allin** sang for the **Angry Samoans** and hadn't turned psychotic, they would have sounded like **The Humpers**. Included, you have 7 previously released, but rerecorded songs and 12 new ones. This is sure to be one of the top ten records of the year and only deserves to be played at 120 db! Punk fucking rock! **Epitaph (NM)**

HYPOCRISY "Abducted" CD

Coming from the land of women called **Inga** and about a million other deathmetal outfits, **Hypocrisy** make their mark in the states. The first thing that comes to mind from the very first track is the extreme **Carcass** influence. This doesn't leave a long-lasting impression on me. Only a couple tracks manage to draw me into them: "Roswell 47", "Buried", "Point of No Return"... As always the musician-ship is always impeccable when it comes to this genre of music. The last couple of songs are pretty disposable. **Relapse (KS)**



IGUANAS, THE s/t CD

From a strictly historical perspective, this is **Iggy Pop**'s first band way back in the sixties when bow ties and dark glasses were considered cool. The music, I'm sad to say, is not. This is a mix of primal, surfish rock n roll. The recording is raw

and sounds as if it were recorded on a radio in a garage. Some of the songs they cover here are **Twist & Shout**, **Louie Louie**, **California Sun**, etc. Strictly for fans and completists of **Iggy**'s varied musical incarnations. **No Label (NM)**

INTEGRITY "Humanity is the Devil" CD

Absolutely busting music that becomes even more metallic if you can believe that. This blows away "Systems Overload" which is a hard thing to do. Just listen to "Abraxas Annihilation" or "Jagged Visions of My True Destiny" and you'll understand. The guitar chops keep on getting fiercer and fiercer. My only gripe is the fire and brimstone approach to scare humanity, mostly kids 14-20 years old, into believing the final judgment is at hand and that they somehow have to redeem themselves. Especially disheartening is the small foldout handbook and song that recounts the mythological tale of the Old Testament which talks about the fall of humanity, of the angels and the chance for redemption. This stirs up the same feelings I get everytime I open the door for the Mormons. The music scene shouldn't be used as a medium for religious zealots to preach to the masses. **Victory (KS)**

JCHURCH "Analysis, Yes, Very Nice" CDEP

Most **JChurch** releases, regardless of reviews, will sell several thousand. This should be no exception. They continually pour out quality releases. This time around, **JChurch** vary the pace, even playing an exceptionally noisy song, which strays from the usual pop punk they're known for. This EP contains two gems: one qualifies as the best song of the year, the ode to killing your boss appropriately entitled "Kill Your Boss". They also do a noisy and fuzzed out cover of the **Circle Jerks** "Beverly Hills". A must have, though expect some variations. **Allied Recordings (NM)**

JAMES BLAST ORCHESTRA "Explizite Lyric" CD

A CD full of cover tunes, mainly accompanied by geekish German lyrics that a lot of people find funny judging it by the number this album seems to have sold... With me it tends to get boring before long, you on the other hand might disagree. Bands they cover are: **Metallica**, **The Beatles**, **Led Zeppelin**, **Bananarama**, **Body Count**, **Nirvana**, **Scorpions**, **Herbert Grönemeyer** (the one w/ the cigarette lighter - audience) and many, many more. Check out yourself to learn more! **Musical Tragedies (73:19/MK)**

JAVA CHRIST "Songs to Confuse Slam Dancers" 7"

Catchy, sing along, ska-tinged punk. There's something so youthful about this. It makes you happy kind of the same way the first **Rancid** album made you feel, especially on the tracks "Suburbia" and "Insomnia". This will appeal to everyone. Came in yellow vinyl. \$3, **House O' Pain (KS)**

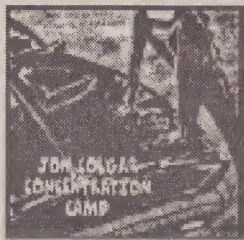
JIMMIES, THE "Someone Has to Play Last" CDEP

I caught this **Longview**, WA-slash-Portland, OR band live in **PDX** with **Underhand** and **Moral Crux**. They didn't exactly rule the evening. They looked sorta like a **Screeching Weasel**-tribute band, you could just imagine them banging out pointless **SW** covers on the Vegas lounge circuit ten years hence. With contrived **Johnny Ramone** guitar warrior poses and a vocalist trying to replicate **Ben**'s tone and inflection, their rockin' cover of "Dem Old Cotton Fields Back Home" was lost in an ocean of lameness. I thus had a little hoot over the title of this new CD-only single as I was peeling off the shrinkwrap. Not as bad as I feared, fortunately. Five fairly decent tracks, the first of which ("I Didn't Wanna Know") has the hooks to wind up a modest underground hit. The songwriting is good (but not great) and the nasally "wannabe **Ben** really, really bad" vocals are tempered (but still annoying). In the final analysis, however, **Screeching Jimmies** play everything too fucking slowly and unimaginatively for this CDEP to amount to much. **Schizophonic Records (TC)**

JOE POPP "Complex Machine" CD

Where have these guys been hiding? Residing only a couple of hours away by car, I've managed to totally remain ignorant of this band's existence. I hadn't heard such demanding power-pop in a long time. These guys bring to mind two genres of music. One of them is pop-punk like bands like **Jawbreaker** and another Florida band **Dogs on Ice**. The other is Brit gruffy rock like **Motorhead** and **Leatherface**. These guys have the talent to make it huge. Of course the fact that they're not teeny-boppers, probably well into their thirties or very attractive for that matter won't help them. Neither will the fact that they're on their own

label. You must listen to this, no kidding. **Space 44, POB 360265, Tampa, FL 33673-0265 (KS)**



JON COUGAR CONCENTRATION CAMP s/t CD
Not only does this band sport one of the best names around, but they, along with Everready, are one of the best Screeching Weasel inspired bands around. The influences I'm talking about here, of course,

predate the time when SW started becoming dangerously obsessed with The Ramones. You will also find elements of Jawbreaker. Good thing copyright laws don't really hold true for punk rock. Bottom line is, if you liked "My Brain Hurts", you'll like this. If you hate that band, stay away from this one. I happen to be hooked. Call me retro. \$9, Second Guess Records, POB 9382, Reno, NV 89507 (NM)

KARP "Suplex" CD

I found a reason to live. This is the shit. Melvinesque (circa "Ozma", "Porch..." daze) styled, grungy rock n roll. Heavy, heavy fuckin' guitars that literally pummel you into the wall. Vocals that are reminiscent of Buzz except a little whinier and echoey. They're amazing nonetheless. The songs are so intense that I feel like hurting someone or breaking something. Everything about this amazes me, especially the fact that this is on K. This with different packaging could've been released on Relapse. Get this now. Trust me at least once. **K Records (KS)**

KILLER CLOWN "Brand New Shit" 7"

Sloppy punk rock from Italy that reminded me a bit of early Motorhead with all the Rock n'Roll guitar solos in it and that also goes for the production... 5 songs in snotty English, with a clownesque keyboard from time to time, suitable for people into powerful "traditional" punk (if that ain't a contradiction in terms). **Goti Luca, Via Broni 4, 10126 Torino, Italy (MK)**

KILLRAYS "Space Giant" CD

Melodicore from Frankfurt that, I'm sure, won't disappoint anyone into the melodic genre, taken as granted they don't mind king-size portions of feeling. Featured in this album are 12 ultra-melodic nasal new songs full of nice choruses. It wouldn't surprise me if I heard them on the radio one day... **Lost & Found (38:25/MK)**

KINDRED, THE "Bomb Up The Town" CD

There are about fifteen Ramones rehash bands out there, from The Richies to Head to Riverdales. Most of them are pretty okay, but they're worshipping the wrong '77 band if you ask me. The Kindred have it straight: point of reference is The Clash, the only band that mattered. How a California dude can sound this much like Strummer is beyond me, but I'm not gonna worry too much about that, I'm just gonna play it over and over and thank God that CDs don't wear out... The sad thing is that The Clash never turned in an album as consistently excellent as this one. Twelve tracks here and they hit the nail on the head with every stroke. If Strummer and Jones and Simonon came back from the elephants' graveyard and put this album out you'd be getting a Clash tattoo on Monday. But they didn't. Nine bucks well spent: **G.I. Productions, PO Box 6948, San Jose, CA 95150 (TC)**

LAGWAGON "Hoss" CD

Let me go on record saying that the whole Bonanza motif sucks. The packaging and insert is hideous. Maniacs with a fascination for the late, pudgy gunslinger might appreciate this. On this, Lagwagon's third full length release on Fat, Lagwagon don't steer far from their previous work, yielding the usual bullet fast melodic hardcore that they're known for. Tight is the word here, Lagwagon are among the best at this sound and are strong believers in the theory that if it ain't broke, don't fix it. Unfortunately, or fortunately for some, they produced a replica of previous works with different lyrics. While this is enjoyable and catchy, I feel somewhat cheated, kind of like the time I got syphilis: I enjoyed it, but felt cheated afterwards. **Fat Wreck Chords (NM)**

LARRY BRRRDS, THE 7"

Well, I'm fucking drunk and the Larry Brrrds are revolving

at 45 on my turntable. Killer slab of slap happy punk from Ohio that keeps the beer buzz flowing. Well, I'm too drunk to compare this to anything, so just go buy it. **Rhetoric (MR)**



LATCH KEY KIDS "Time Out" 7"

The skateboards on the outside are a good indicator as to who'll like this. This is fast, at times sloppy, melodic hardcore with lots of harmonies and that European accent that's so popular these days. They're probably fun as a live band opening for Lagwagon or something. This record, however, isn't spectacular. Mediocre is what I'd call it. **Skene (NM)**

LEEWAY "Open Mouth Kiss" CD

If you expect it to be like their earlier albums, it might be a disappointment for you. Their stuff has gained a lot of melody, and I would tend to call it metal rather than hardcore... Has a good production and a lot of good tunes now. More than others, this one is a matter of taste. **Bullet Proof Records/Intercord Record Service (36:16/MK)**

LESS THAN JAKE "Losers, Kings, and Things We Don't Understand" CD

This baby combines several vinyl releases. If you're beginning to get the impression that we like these guys, you're quite observant. As good a ska / pop punk band as LTJ are, nothing compares to the amazings of their live shows. Maybe the production didn't help quite capture the live rage that they capture on stage. This, however, rips to shreds all ska punk bands out there. **Voodooow Glow Skulls** only wish they were this good. A must! **No Idea (NM)**

LESS THAN JAKE "Making Fun of Things You Don't Understand" 10"

If you're a vinyl junkie like me and the No Idea CD doesn't tickle your fancy, here are the best cuts on 10" wax. Record collecting isn't the same with CDs! **Farout (NM)**

LIFE AFTER JOHNNY 7"

Very simple, one chord punk. Vocals have that nasally quality that Joey Vindictive has. This, overall, has a really annoying feel to it kind of like what you'd expect when buying a Rev. Norb release. \$3, 312 Elder St, Nampa, ID 83686 (KS)

LIVE ACTION PUSSY SHOW "Monsterlove" CD

Somehow stylish cover by this almost all-grrrrl band delivering angry & snotty few-chord punk rock that is much less whiney than some of the other bands with female singers. Hailing from Cologne they seem to be the first signing to US label **Posh Boy** and some of their songs have that threatening feel to them. Contains a cover of Agent Orange's "Bloodstains" and is available in Germany without barcode! **Posh Boy/Musical Tragedies (42:26/MK)**

LIVING DAYLIGHTS, THE "The Kids Are Restless" 7"

The Living Daylights epitomize the term power pop by delivering both components in memorable fashion. A follow up to their debut full length, this captures more energy than their LP. The title track will be instantly ingrained in your shallow mind. Their elements of 70's punk push this ahead of other groups playing this style. Highly recommended. **Melted Records, 21-41 34th Ave Ste 10A, LIC, NY 11106-4321 (NM)**

LIVING END, THE "Stiff Middle Finger" CD

Strangely, I'm in love with this, but all my friends always bemoan "turn this glam crap off". Yes, it is sorta "glammy", mostly in the singin' part... I would say it's a mix of... umm.. lessee.. early rad **Social Distortion**, **The Minutemen** (in its sometimes quirky song formulation) and, yes, **Hanoi Rocks**. The cover art isn't as totally rad as I'd expect, although there's these really pretty green/yellow/red flames on the back of the insert that I find somehow peaceful and meditative... ahhh... oh yeah, and their lyrics aren't as brilliant as I thought they were... for example, I believed "Bombs away" to be about blowin' up stuff, when it's really about the glory of "the pit". Indeed! **Last Resort Records (CL)**

LONDON AFTER MIDNIGHT "Selected Scenes from the End of the World" CD

Hailed now as the new Gothic legend after the original tape version of this CD sold 14,000 copies, the band here delivers a very sinister yet somewhat happy sound, horror with a happy end or something! Comes pretty close to early **Christian Death** as to the darkness the sound is built on, but due to the comparably massive use of the keyboard, leaves an overall sickly sweet impression. Contains a German translation of the lyrics. Pretty good altogether. **Apocalyptic Vision, Ahornweg 19, 64807 Dieburg, Germany (41:25/MK)**

LONDON AFTER MIDNIGHT "Kiss" Digipack MCD

5 new songs on this digipack-version limited to 5,000. Basically it's the same as on "Selected Scenes..." (see review) only that the accent is even a bit more on the keyboard and what I identify as a synthetic drum sound. Glam goth that leaves you in a trance! "Demon" is a really nice one... (that reminds me so much of **Christian Death's** "Into The Light" in the wonderful version as only released on the "Heavens & Hells" - tapes). **DM14 from Apocalyptic Vision, Ahornweg 19, 64807 Dieburg, Germany (21:49/MK)**

LOS CANADIANS "The Kids are Alroot" 7"

The Canadians play a sloppy style of punk rock with an urgent passion that's driven by a strong bass and enigmatic vocalist who sings with vitality and gut. This, on top of everything is a strong rock n roll band who, if they stick to their guns, could enjoy broad recognition, though I'm sure they'd hate that encomium. You really must get this because they just might break up for the 13th time and you'll have missed out. This is another band that's proof positive that the Miami scene is getting stronger! **Star Crunch (NM)**



LOST GENERATION "Punk This!" CD

I'm surprised I never got around to listening to these fellas. Their sound is kind of varied sounding really fast and harsh early in their existence and then a little more rockin' and extremely melodic in the mid eighties. There's

also a couple of tracks with HR singing of **Bad Brains**. This release only spans the first incarnation of the band from '82 to '86, probably when they sounded their best. **Grand Theft Audio (KS)**

LOUDMOUTHS, THE s/t CD

Raucous and raucous two chord punk rock is what The Loudmouths are all about - in the most obnoxious sense of the word. Maybe if **Teengenerate** were fronted by a she - brat, they'd sound like The Loudmouths. One of the better releases of this issue. It was co produced by Jon Von of Rip Off fame, if that helps clarify things. Cool cover, too. **New Red Archives (NM)**

MCRACKINS "Stupid" CD

From the first track, this CD is a blast of 3 chord speed and energy. 14 more songs of goofy, late seventies punk rock. This album has the best artwork to date of all their material. I can hardly keep up with them! **Lance Rock Records, 1223 College Drive, Nanaimo B.C., Canada V9R 5Z5 (NM)**

MCRACKINS "In On The Yolk" CD

Besides the obviously corny title, the **McRackins** play the punchiest pop punk, **Ramones** influenced, guitar driven punk rock around. This, their 198th (approximately) release in less than two years, marks the second best release to date, following close to their glorious debut on this same label. The **McRackins** have risen beyond their gimmick and are a hot band to contend with. If two minute punk rock appeals to you, the **McRackins** are king. **Shredder (NM)**

MEANIES, THE "10% WeIrd" CD

It's Australia again! What else can it be but melodic punk rock, mainly up-pace and enhanced with some nice guitar solos and catchy choruses? The whole thing has a rough sounding production which, unlike the **Exploding White Mice** album, adds a lot of power. Not bad! **Subway / Rough Trade (29:19/MK)**

MELT BANANA "It's In The Pillcase" 7"

Typicalistic line-art truth alternative to musical reasoning on the logical presence. I perceive them to be modern Japanese experimental beatnik thrash in revolt of social culture which is oppressive, you following me? Yeah? Well then you probably would like this group of Art-Thrash. In the path of other grindcore kings of Japan ("Sinus") a more modern yet more strange and incomprehensible band. Cool cartoons inside, too far out for my tastes, I am out of shroom juice :) In closing Jipsome Bud Hari Kari and Melt Banana are similar trips. Skin Graft (AG)

MENTAL DECAY "Walking Stick" 7"

Mental Decay play 70's punk rock with screamed and angry vocals. That's the A side, the good side. The flip is a throw away, slow metal / rock song. Hit or miss. Headache (NM)

MERAUDER "Master Killer" CD

Here it is, the full album! I always knew it: tough guys, too, can play good music!! And it continues right where the other songs from the advance tape reviewed in last issue ended: metallic hardcore from NY with lots of good ideas, melodic parts and progressive Slayerish riffing, threatening as hell. I love this album - something I am certainly willing to deny just in case they should be successful... Century Media (34:35/MK)

MINDROT "Dawning" CD

What the info calls "Gothic Grind" starts out pretty celestial with its keyboard, soon turns into a metallic double-bass massacre before we again have those parts full of beautiful and at the same time sad harmony before it becomes full circle etc.... Half of the time the singer growls, the other half he sings in the vein of Love Like Blood or Fields of the Nephilim. Like a metallized Neurosis as to the song structures with a few crawling tempo parts as performed by Grief thrown in every once in a while, Uncanny! Nuclear Blast/Relapse (53:47/MK)

MINISTRY "Filth Pig" CD

It seems as if Al finally made it out of jail to finish this recording... Altogether the album has become pretty quiet, much slower and more epic than "Psalm 69". In parts, it tends to sound a bit repetitive, sterile and lacking in power. Besides the useless cover of Bob Dylan's song "Lay Lady Lay" (imagine Christian Death's coversong of "Panic in Detroit" with Al's voice) there was only one song ("Game Show") that really stuck with me, which, at least in this band's case, isn't exactly a good sign, I would say. Then again the album with the nice cover contains a few nice samples, a distorted bass as in Bauhaus' song "Double Dare" and a progressiveness in parts reminiscent of No Means No, something previously unheard from Ministry. Decide for yourself, I guess... Warner (54:15/MK)

MISERY INDEX s/t 7"

This is very typical mid 80's style punk rock. Your basic three chord punk band, very fast and lots of punch. Nothing groundbreaking, but nonetheless very good and fun. They do good what they do. Check them out. Cactus Prick Records (RF)



MISFITS "Collection II" CD

The Misfits 1996 have turned into one giant money making marketing scheme. But one can't deny their influence on modern, progressive rock n roll. This is another great example as to their importance and greatness. From what I

understand, this CD was in the top 50 Billboard charts for album sales. Pretty funny and hypocritical for MRR to feature them on the cover while they're on Caroline and represent everything punk rock is not about, while Tim puts Ben Weasel's column on hold for having one song on a compilation of a major label. Regardless of politics, this collection is a must. If politics worry you and you'd rather not spend the money, write to Caroline and tell them you do a zine and want a copy for review. You never know. Contained herein are a couple of never-before-released tracks. Caroline (NM)

MOJACK "Merchandising Murder" CD

I hate the term "project" when referring to bands. It sounds like such an "industry" term. But this is the only way to categorize the group of people that came together for this, It's Greg Ginn with another musical incarnation of his creative diversity. This time around we have a free jazz, industrial fusion. The saxophone and Ginn's unique licks provide a heavier than expected ensemble. This is definitely a league apart from Black Flag, though he tears down barriers with each release. SST (NM)

MOOG s/t 7"

There are too many damned records in the world, so many shitty ones are out there taking up space that the good stuff, records like Moog's four track debut, are hard to root out. Moog is a Cali band but one totally on their own page of the playbook. One track sound uncannily like The Pixies, but ya gotta put a band with keyboards, boy/girl vocals, and an obsession with space somewhere close to The B-52s on the record rack. In fact, let's call this one new wave just for fun. It's been a while since I've been able to use those words in an absolutely appropriate context. "Good DIY New Wave," that's what we have here. Yours for \$3.50, Lifelonglife, 4872 Topanga Cyn. Blvd #186, Woodland Hills, CA 91364 (TC)

MOTARDS, THE "...Rock Klds" CD

Yonk! Real straight forward-type-raw-punk-raw from Texas, no less...and da liner notes say it was recorded by Tim Kerr (whom I assume is the Tim Kerr of Big Boys fame). Raw, Rockin', and Rad. The only minus to this band is that the singer-guy has a beard. erg. Empty (CL)

MOUTHPIECE "Face Tomorrow" CDEP

Race-rock vocal styling mixed with suicidal politics. This is hard-core with metal phrasings. Part speedmetal & drums like Sick of it All; Mouthpiece has repeating lyrics, solid rhythm and ratty guitar sounds. Sounds raw but high energy cep the singer. Probably what a high-school Biohazard sounded like. Nothing new here. If you like S.O.S. this is an extra heaping. New Age Records (AG)

MR. MIRAINGA "Burnin Rubber" MCD

Actually this isn't even a mini CD. It's really only two different versions of a song. I really can't notice such a difference between the two other than a little keyboard noise. Well, the one song is typical of something that could explode among the MTV generation. It starts with an emotional, slow part which builds up and then explodes only to slow down again and then... Nothing new or groundbreaking. I actually like the song but I can't recommend it until I hear a little more from this band. Apparently this appeared on the "Ace Ventura: When Nature Calls" soundtrack. Way Cool (KS)



MR. T. EXPERIENCE

"Love Is Dead" CD

People will rightfully compare MTX to a hybrid of Green Day and The Queers, but what they fail to see is that MTX has been playing music for a decade now. They INSPIRED Green Day. They INVENTED pop punk. This is by far their

best album and doesn't contain a single dud. Love is Dead is pure pop genius and punk perfection. I could go on about the individual lyrics, but they're all great. Do you remember reading lyrics to punk bands when you first got into punk rock and going, "Wow, I feel just like that, but never knew how to put it to words?" Buy this damn record and rekindle that flame! Lookout! (NM)

MULLIGAN STU "Trailer Park Kings" 7"

A pretty original pop punk band, Mulligan Stu mix in a little rock n roll into their punk rock pot. The outcome is a dish to be served with a tall glass of iced tea on a Sunday afternoon. Can't wait for more! Rhetoric (NM)

MY WHITE BREAD MOM / ECONOTHUGS split 7"

The music is dirty and the punk rock chaotic. This has a low fi production which accentuates the energy and speed. MWBM has more of a buzzsaw hardcore sound. Fast shit. Econothugs play slow to mid tempo gritty punk rock. Burnt Sienna (NM)

NADA SURF s/t 7"

This is cool. I really dig this 7". This band is just my taste,

catchy upbeat punky stuff. They remind me a whole lot of a cross between Gumball and Mudhoney and you know you can't go wrong with those two bands. "Pressure Free" is a mellow song with an acoustic back up guitar alongside the distorted one. Very nice. Deep Elm Records (RF)



NAPALM DEATH

"Diatribes" CD

These guys just don't let up. With the softening of most metal acts, it's surprising to see Napalm Death ever as hard and vicious as they were when Barney first joined them a bunch of years back. This continues very much in the same vein as their last two releases,

especially their last "Fear, Emptiness..". There's some experimentation this time around but it kind of works in some of the songs. Mostly you'll get echoey vocals, heavy bass licks and a couple moments you'll think "industrial" until you hear the guitars rip everything apart. "Ripe for Breaking", "My Own Worse Enemy", "Diatribes" and most of the tracks on this disk are intense. I capitalize the "I" in intense for emphasis. As always you won't hear songs about Satan or any stupid shit hear. The lyrical content is always top notch mostly dealing with individual sanity and manipulation and the like. Should I some day lose that last string of sanity which keeps me together, this might be the CD I have in the discman as I gun everyone down. Earache (KS)

NEGATIVE FX / LAST RIGHTS split CD

This is a reissue of Choke's first band, Negative FX LP plus six songs from his second band, Last Rights. This doesn't really need to be reviewed. If you like Slapshot pre-"Sudden Death..." days, you'll love this. In fact, a couple of the tracks were redone as Slapshot. Taang (KS)

NEIL SMITH "Rotten Roll" 7"

A red vinyl offering of snotty rock n roll to hold you down till the next full length. This is alcohol fueled, raucous n roll with a dash of punk. Jeff Dahl fans should check this out. Definitely not PC. Comes with a pack of red Kool Aids! \$3, Bryan Smith C/O Razor Records, POB 420865, San Fran, CA 94142-0865 (NM)

NEUROSIS "Through Silver in Blood" CD

I thought it would never happen. Neurosis finally leave Alternative Tentacles and hook up with Nuclear Blast/Relapse. Possibly this is one of the factors which contributed to the this being a damn good album. Not since "The Word As Law" have I heard Neurosis so chock full of energy and creative heniosity. After I listened to "Souls At Zero", I kind of lost hope in ever recapturing my love for this band. I almost recapture it this time around especially after hearing the first two songs, the title cut and "Rehumanize." You still have tons of experimentation with sampling and keyboards but "Through Silver in Blood" has much more zing in the tracks. There's still some things I don't like here like the first half of "Strength of Fates" and "Aeon" which sound like Pink Floyd tribute songs, but overall this is a ripping album that would make a good soundtrack for the next Clive Barker film. Every song begins with a long morbid intro with a repetitious beat and samples and then climaxes with an explosion of screams and guitar pummeling. It's pretty much the same formula for each and every song. I'd recommend shortening the songs a bit. These 8 and 9 minute songs really test my short attention span. Unfortunately since I received this CD as an advanced promo with only a crummy photocopy of the cover in a plastic sleeve I can't really comment on anything other than the music. Relapse (KS)

NEW WAVE HOOKERS, THE "Dare Tit-List Fuzzed Alrc"" LP

PC (pornographically correct) garage (talking about the production) punk rock from South Germany with a sometimes somewhat psychedelic influence limited to 500 items. From time to time connecting the songs with the help of porn sequences, the band here succeeds to press into this yellow slab of vinyl with the adult booklet 14 pop punk tunes, many of which have an old-fashioned sixties feel to them and I even discovered some progressive parts. Support vinyl! DM 23.40, from The New Wave Hookers, P.O. Box 1612, 96306 Kronach, Germany/\$10, from M. Brotsky, P.O. Box 49984, 78765 Austin,

Texas (MK)

NEXT STEP UP "Fall From Grace" CD

Raging HC with a singer between Blaine of the Accused and GWAR. Many more different parts, rhythm changes and stuff than most of today's bands have. Yet a bit uniform and sterile on the whole, because there's hardly any variation in melody. Other zines think different about that and hail them as a great band. Contains a cover version of Sack Blabbath's "Sweet Leaf." Gain Ground Records/Fire Engine (42:00/MK)

NIMRODS, The "If the devil don't like it he can sit on a tack" CD

Powerful pop punk (which the playing time alone reveals!) from Kent, Ohio with lots of nice sing-along choruses. Nothing really new but still got me going after a short while due to the energetic and happy way it's played. You can literally hear all the snot involved! Runt Records, via e. duse 16/a, 50137 Firenze, Italy/Semaphore (29:07/MK)



N.O.T.A. "None of the Above" 7"

For a second I thought maybe this was a different N.O.T.A.. This is the same N.O.T.A. I remember from the 80's. I never quite got into this band and listening to this reminds me why. Their brand of hardcore although not much

different now than then is just unmemorable. I've listened to the record twice already and it's gone right through me. Hopefully I'll be able to check out a full length so I can cast a better judgment. Unclean (KS)

NO EMPATHY "Ashland Ave" 7"

While I wasn't very favorable to their full length, No Empathy has kicked my ass with their 7" vinyl output, delivering much heartfelt punk rock. Distinct vocals, excellent production and catchy choruses. This is the No Empathy I like. There's even a song about everyone's favorite drug king pin, Pablo Escobar. Cool. Beer City (NM)

NOFX "Heavy Pettin Zoo" CD

This product is like crack cocaine rushing through your veins straight to your heart. NOFX pack brilliant lyrics, tight chords, pounding drums and Fat vocals by Mike. This is the most diverse album by the band yet, their sound is maturing into the realm of hypnotizing. Maybe the fastest, tightest motherfuckers on the planet. Epitaph (MR)

NONE LEFT STANDING "Sting Ray Candy 100" CD

I hate to use a band like Fugazi as a reference point for a comparison. I have no other choice, though. This emo-core band reminds me of them. The way the singer sings makes you think there are actually two vocalist which is not the case. He just has a soft voice and a yelling voice. The music falls along the same format lines as does Fugazi. You'll have a simple yet intricate array of instrument playing that'll fluctuate up and down the emotional latter. They're definitely proficient at what they do. Rhetoric (KS)

NOT YOUR FRIENDS "Hell of a Stunt to Pull" 7"

This is fairly generic, fast, guitar driven punk rock - kind of like what I envision a rejected Fat Wreck Chords hopeful. To pull this shit off, you need more musical prowess and better production. POB 93, St Marys, PA, 15857 (NM)

NOT YOUR FRIENDS / HOUSEWRECKER split 7"

Both bands deliver very minimalistic, hardcore punk rock at break neck speeds reminiscent to some of the faster early 80's bands. The record is self produced and says they don't need a label. More like they couldn't get a label. Twin Frail, POB 93, St. Marys, PA 15857 (NM)

OBLIVION "Shoot Me a Waco" CD

Oblivion sound best on this CD when they let their obvious influences of Southern California punk rock shine through. At times they attempt to mix it up and slow down the tempo. The vocals are screamed and give this an altogether different feel from the Fat / Epitaph sound, providing a more hardcore, raw sound. The pace is varied enough to prevent categorization. At times they start off like a Helmet inspired, feedback, post hardcore band, and

then they end the song with traditional melodic, emotional hardcore. I'm curious to see future efforts. Johann's Face (NM)

OI POLLOI "Punx'N'Skins" EP

One of the most beautiful records I've ever seen, out on multicolored marble vinyl! Oi Polloi are from Edinburgh, Scotland, and on this EP you'll find a "call for punx and real anti-fascist skins to work together." It represents the band's first ever "studio venture" and contains 4 songs whose sound "may be a little rough." The music itself, old English, sorry British punk, in fact, reminded me of an old Instigators 7" I have, has a distorted bass and some melody from time to time. A jewel. Fight 45 Records, 19 Rue Ger. Pilan, 75018 Paris, France (MK)

ONE LIFE CREW "Crime Ridden Society" MCD

This is conservative, right wing fascist dogma all dressed up in a little gangsta package. Not much differentiates this band ideologically from pseudo nazi bands like Rahowa or Moonstomp, even though this sounds nothing like them, maybe like Breakdown a tad. I mean, almost every song is about hate. Let me see, you got your song about beating the shit out of punks in the pit and shedding blood in the punk rock scene, destroying outsiders who venture into Cleveland, blaming immigrants for everything from job displacement to crime to even spreading diseases. Take a good look around, assholes. Your skin complexion doesn't look too anglo. A good part of your straight-edge scene is made up of foreigners. Come down to South Florida and sing a song or two. I doubt you'll make it through your set with all the shit-talking you're stirring up among your "crew". Victory (KS)

ORPHANAGE "Oblivion" CD

Orphanage, who seem to be from the Netherlands, here deliver doomy metal with choruses that have this ancient touch. What the band calls "Innovative Gregorian Groovy Celtic Doom Death Metal" has a growling male voice mixed with a wonderful female one as performed by Theatre Of Tragedy and permanently switches between ultra heavy parts and quiet passages. People into the progressive doom thing should check this out I suppose. Radiation Records/Intercord (45:17/MK)

OUTCOME 7"

Falls somewhere between Integrity and Damnation musically except with death-ish guitar parts and some evil vocals thrown in every now and then. In a way, it makes sense to call this "deathcore" although that term kind of gives you the impression of a deathmetal outfit, which is definitely not the case here. \$3.50, Sa Mob, POB 1931, Erie, PA 16507-0931 (KS)

OVARIAN TROLLEY "Bullseye" CD

This is one bad record, I must say. Girl sung ambient pop with an obnoxious and repetitive electric guitar. At times the tempo is strengthened, but not enough to keep you awake throughout the record. The tuned down guitars and overall monotone quality make this accessible to those of you with strong attention spans. Me, being an A.D.D. child, will opt for my prozac and MTX CD. Broken Rekids (NM)



PAINSTAKE "Consecrate" CD

This walks the thin line between hardcore and metal. I heard some double bass in a track or two. Painstake is harder than hard. Never speeding up more than a gallop they drive a stake from one of your fuckin' ears to the other. This

sounds as good as the new Integrity. I appreciate the fact that although these guys are for sure devout Christians that they don't jam their religious beliefs down our throats and instead talk about their inner anguish and turmoil. Uprising (KS)

PANSY DIVISION "Wish I'd Taken Pictures" CD

This, Pansy Division's third full length, marks the most "extreme" and varied PD album to date. We are presented with the sweetest pop of "The Summer You Let Your Hair Grow Out" to the all out punk noise blast of "Expiration, Date". They also do some mighty fine Ramonesy punk rock, as in "Dick of Death". The production on this record is much ballsier than their previous and gives it a rawer, more

live sound. The knobs have been turned up and the band has written the best collection of work to date. Having not been a Pansy Division fan prior, I'm definitely converted. Maybe you will too. Lookout! (NM)



PANSY DIVISION "Valentine's Day" 7"

Pansy Division seem to be back on track with these last 2 releases. This has more pop gems on red vinyl, two of which are new wave covers, commemorating the day of lovers. The songs do not appear on the full length. I only wish they

hadn't included the same John Waters excerpt as Sloppy Seconds. "I'm really happy just the way I am!" Lookout! (NM)

PEECHES, THE "Do The Math" CD

Having previously heard what I considered to be a rather uneventful 7" record by this band, I was rather hesitant to put this disc in. What I was confronted with was the power, energy, and urgency that most of punk rock is lacking nowadays. The vocals are very whiny and sound as if sung through a blow horn in a dungeon. The music is distorted and noisy. They're sure to gain some fans with this. Hell, even a closed minded moron such as myself enjoyed the hell out of it. Kill Rock Stars (NM)

PETER AND THE TEST TUBE BABIES "Supermodels" CD

Another wonderful example of the punk revival taking place before our unsuspecting eyes - and I mean that in terms of music and not sales-wise. After bands like Toxic Reasons and the Freeze, and a lot of weak albums by this very band, Pete and his babes are finally back. 15 smash hits with the same ole' nihilistic & generally antisocial I-don't care-what-you-say-let's-drink-and-get-laid attitude as usual, some with a Motorhead feel to them, others reminding of Poison Idea or just early & good PETER AND THE TEST TUBE BABIES. Pretty sincere I suppose. We Bite Europe (41:02/MK)



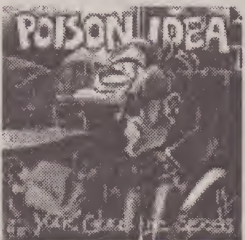
PINK LINCOLNS "Sumo Fumes 3" 7"

While this wouldn't make a great introduction to the Pink Lincolns, the fans will appreciate this. This, the third Sumo Fumes 7" has 2 more cover songs and 1 original. The Pink Lincolns are the top garage snot band in the country. Plain and simple.

Stiff Pole (NM)

PLAYGROUND "If You Were Me" 7"

What a pleasant surprise to put on this self released 45 and get a well produced, fast and melodic punk band. Not many of them release their own records any more. The production, though not spotless, is perfect. All instruments play off of each other rather than overpower each other. If you can imagine an emo band somewhere between JChurch and Jawbreaker, this would be it. Very well written, personal lyrics also. A great record that's limited to 1000. \$3 (?), POB 74235, Davis, CA 95617 (NM)



POISON IDEA "Your Choice Live Series" CD

This is part of the "Your Choice Live Series" which has featured bands like Ripcord, Target of Demand, Scream, Hellos Creed... This releases was recorded at the Melkweg in Amsterdam during one of their final European tours.

PI play a wide array of their hits including "Plastic Bomb", "Punish Me", "Cop an Attitude"... Also, there's a couple of covers including a good one of "Blitzkrieg Bop", a sloppy one of "Come As You Are", a godlike one of "Up Front" and of course things wouldn't be complete without "My Way". Above average production makes this one of the better live PI discs to listen to. Percentage of copies sold is given to

the Animal Liberation Front. **Semaphore/Com Four (KS)**

POONJAB 7"

A pretty uneventful punk record. The music is somewhat ambient with contradictory, screamed and painful vocals. Even for a 2 song 7", this dragged on way too long. **Dyslexic (NM)**

POWER OF EXPRESSION "x-territorial" CD

The second opus of this German band named after an album by **Blast!** they once covered completely (what has become of **Blast!** by the way?). I don't know if this is more hardcore, metal or whatever and I don't particularly care... Even though the novelty of the tunes' innovativeness gets old after a while, it's still a record(ing) that has to be praised for its power alone! Way above average (whatever that means...) hard album. **Century Media (39:16/MK)**

PROBLEMATICS / SNOTBOY 77 split 7"

A lot of nudies adorn this record. There's no recording budget here at all, as this wall of noise can only be described as slow, fuzzed out guitar punk with gritty and snotty vocals. Probably a 4 track (at best) recording. You couldn't tell there are two bands less for the whiny, higher pitched **Snotboy 77** vocals. **Snotboy 77** actually play catchier, **Samoans** style punk rock and make the record worthwhile. Oh yeah, and the nudies. **Red Dawg / Probasco, POB 2192, Bloomington, TN 47402 -2192 (NM)**

PROLLHEAD "Fuck Jaques [sic] Chirac!" MCD

Single of the month, for it's title alone, and just in time for this issue!! Showing the band in a boat carrying a "Chirac Du Sack!" (Chirac you dick!) - poster, this seems to be Germany's only official protest-single against France's dangerous nonsense (like children they are, playing with their toys...). Features heavy & driving versions of Plastic Bertrand's "a plane pour moi", now the title track, a remix of it, the song "Des mecs comme toi" plus some really nice guitar solos. More honesty on this single than in decades of political hypocrisy... (MK/9:15 min)

PROMISE RING, THE "Falssetto Keeps Time" 7"

The **Promise Ring** is a pretty artsy-fartsy name for a band. Post punk stuff that reminds me of **Sunny Day Real Estate**. Slow, low-fi sound with short, noisy, sonic bursts every now and then, coupled with crooning, whiney-boy vocals. **Jade Tree (MR)**

RADIOBAGHDAD s/t tape

Though there's nothing groundbreaking to **Radiobaghdad**, they do what they do with memorable songs and strong musicianship. In other words, they know how to play. They sound a lot like **Samiam** when they were still good. Since that band no longer exists, this band has a unique sound. This is a short release and a full length should follow sometime soon. I can't wait. **7880 N University Dr Ste 303, Tamarac, FL 33321 (NM)**

RAMONES, THE "It's Alive!" CD

Give a major label 20 years and they'll figure anything out. This is the best **Ramones** album, recorded live in London on New Years day in 1979, when the band was at their absolute musical peak. Warners released it way back then, in the days of my youth, there but not here. The corporate morons had some reason or other for never releasing it in the US, I'm sure. Duh. So you've had to buy British vinyl or German or Japanese CDs for too much money up 'til now. Warner Brothers are a pack of dumb fucks, quote me on that. It'd serve them right if you never bought this album, that'd teach them. But you really do need it, sorry to say. All the hits and more, spit at ya like a machine gun. Take it Dee Dee: "ONE, TWO, THREE, FOUR..." **WEA (TC)**

RANCID VAT "31 Flavors of Hostility" CD

Cool surrealistic cover. Why haven't more people heard of these guys? Here's 10 new tracks of their white lightning, laced rock and sludge. This is very much in the vein of fellow Confederacy of Scum members **Antiseen** except a lot different. Lead singer, the Cosmic Commander of Wrestling, has a personality all his own. During some of the songs he just yells and talks to a beat. Few people can pull this off. A good example would be maybe **Rollins Band**. Also, there's a "I don't give a fuck what people think" type attitude which allows this band to be uninhibited in their song writing which makes most of the tracks hilarious. Here's an excerpt from "Old People": "Droopy stockings and purple hair / prune eatin' bags on medicare / coupon clippers and colostomy bags / their dicks are limp

and their tits just sag." **Baloney Shrapnel (KS)**

RAYMEN, THE "The Rebel Years '85 - '87" CD

This is what punk rock would have sounded in Western times, if there had been any! Officially called "psycho-billy" this is a mighty release; as far as I understood featuring more or less all three LPs the band has released on **Rebel Records**. **ZZ Top** on punk or should I say **Heino** on hardcore? **Rebel Records/SPV (77:52/MK)**

REASON ENOUGH s/t CS/EP

After hearing the name and seeing the cover I knew exactly what this would sound like. Modern day hardcore with a sledge hammer guitar thing going on. Not much different than your local neighborhood straight-edge band. This whole release seems kind of angry in a menacing not funny way. I kind of think this is the type of hardcore that brought gangs and guns into the punk scene. Anyway, the music comes across kind of generic. It just didn't push my buttons the right way. **POB 1961, Boston, MA 02205 (KS)**

RED SCARE "As Promised" CD

It's strange to see how many bands have come and gone within the course of punk history. Some leave their impression, others just merely fade away never leaving a trace of their existence. **Red Scare** were one of those "vintage punk" bands that in a way differed from all the rest. Maybe it's because of the fact that they were fronted by a female, **Bobbie**, who died in 1988 ending any chance of a reunion. She sure had a nice voice, in the vein of **Siouxsie and The Banshees**. This includes 28 songs, some unreleased, which spanned the course of their existence from '81 to '84 and then for a brief time in '88.. **Grand Theft Audio (KS)**

REVILLOS, THE "Live and On Fire in Japan" 7"

Fuck Madonna, she's passe, down with disco caberet. I want **Fay Fife's** bod. And I LOVE **The Revillos**. Hell yeah. **Fay** baby and hubby **Eugene Reynolds** were the vocalists and dorky centerpieces of **The Rezillos**, Scotland's paramour punk band of the 1976-79 period. Goofy, fast, cartoonish punk—the best, man. But artistic differences developed, the skirt and the hairdo went one way and the musicians went another. **The Revillos**-with-a-V were born. This new band of **Fay** and **Eugene**'s was also goofy and cartoonish, but definitely more of a testament to '60s kitsch—dumb girl pop and monster music—than a proper punk band. No matter, they still ruled. A bunch of singles, a couple albums, and **The Revillos** went bye bye. Bummer. Well, hey, whattaya know? A new live **Revillos** album is out featuring the king and queen of goof and a whole shitload of their top material: "Bongo Brain," "Rev Up!," "Yeah Yeah" (the lyricist's delight covered by **Boris the Sprinkler**), and even a couple of **Rezillos** covers for good measure. Bitchin' sound quality, too, no VML job here... Am I a happy camper? Fuck right I am! Gonna be a tricky one for you to find, though, it's import only. **Vinyl Japan, 281 Camden High St, Camden Town, London NW1 7BX (TC)**

ROGER MILLER "Elemental guitar" CD

The former guy from **Mission to Burma**, according to **Iggy Seam**. More current **SST** records guitar-effects- weirdness. Christ, he does a **Hendrix** song. Too many guitar effects and little noise boxes. Yech. **SST (CL)**



Nice cover artwork! **Aggressive Rock Productions/ Rough Trade - Lethal Records (36:13/MK)**

SADATO "No More Reggae" CD-ROM

Pretty strange music on this second CD-ROM published by **Musical Tragedies**, wherein Japanese band **Sadato** gives us more variation than, I suspect, a lot of people can take. At times, their songs featuring a saxophone-remind me of **Assassins of God** with its weird, jazzy song structures, at others, especially as to the sax, of **Auktyon** from Russia. The character of the songs ranges from quiet

to explosive and definitely takes some time to get into. Multimedia-wise all I can say is check (or rather click) out the Japanese newspaper to find out more about the band, see live footage, interviews, and enjoy strange film art, weird sounds and more... Taking the term experimental to its utmost. **Musical Tragedies (effective music time 30:00/MK)**

SAUCE "Why Can't You be More Like My Stapler 7"

I really don't know if this band thought that they were being funny but this really sucks. The title song is a guitar funk type of song that is very annoying not just because of the obvious that it's not funny. Side 2 has a rockabilly song that is way too fast to sound good. Man, this was a waste. **Hardtail Records (RF)**

SCREAMING BLOODY MARYS "Live at the Bottom of the Hill" 7"

The **SBMs** are ... uh ... screaming! They play angry punk rock reminiscent to **The Queers** back in 1982 before they became totally obsessed with their 60 surf heroes. The vocals are rather unintelligible. It's a live recording, so you get a very raw feeling. Maybe a **Dwarves** meets **Queers** sound will give you a starting point. Comes complete with 3D glasses for viewing the 3D cover. Cool. **Punk Rock Records, 16 Hamlock Rd, Hartsdale, NY 10530 (NM)**

SCREW 32 "Unresolved Childhood Issues" CD

My "sources" say that in Berkeley, many revere these guys as gods-on-earth, even. Sheesh. Maybe I'm missing something. Pretty mediocre hardcore that has emo-ish edges in places. **Blauugghh. Wingnut (CL)**

SCREW RADIO "Talk Radio Violence" CD

The cover and song titles had me anxious to pop open the jewel case right away. Well, I was expecting a good humored band, but baffled as to whether these guys take themselves serious politically. This is definitely one mental CD. If you collect "theme oddities," here ya go! The musical content is a stream of continuous samples i.e. "The Radio Terrorists". Just drum machines, drugs and a jam. No metal or punk, but experimental. **SST (AG)**

SCROG "Catalyst / Both Hands Open" 7"

This band sounds somewhat different than I remember them sounding a couple of years ago when I caught them at the aptly named "Lotapoorlosers" punkfest in St. Petersburg. This is one of those bands like **The Melvins** that would drag songs 8, 9, 10 minutes. It gets old after a while. This release is definitely a musical progression for them. The bleeding vocals are distinct and unforgettable. The music changes pace a couple of times and holds your interest. The guitars are heavy, the songs are catchy... A step in the right direction. **Schematics (KS)**

SEDUCER "Shock Value" CS/EP

The **Antiseen** boys are a busy bunch. This is guitarist, **Trip McNeill's** side band. There's really nothing side about this since from what I gather they've been around since '85 with eight releases under their belts. **Seducer** are nothing like **Antiseen**. **Seducer** play metal laced thrash as much as they hate that phrase. I'll tell you one thing, though. This EP rocks from the first track "Sour Blackened" to the last track "Disrespectful. I'm not kidding. This tape rocked my planet. Hopefully this will appear on a CD or on vinyl in the near future. \$4, 4625 Murrayhill Rd, Charlotte, NC 28209 (KS)

SENSIBLE SHOES FEAT. David Baerwald CD

The **Voodoo Glow Skulls** didn't know this band even though it's believed to be from their area. What can I say? Beautiful artistic cover & equally nice music. Seems to be a re-release of songs originally recorded by David (whose second name would be "forest of the bears" translated into English) in 1982. Produced by **Robbie Fields**, this is a pretty good quality recording of moderate songs, that consist of a strange mixture of Ska and the **Blues Brothers** with a lot of brass. I fail to see a punk influence there... **Posh Boy - Musical Tragedies/EFA (17:56/MK)**

SEPULTURA "Roots" CD

I've always expected greatness from these masters of thrash-metal. They're in a league all their own differentiating themselves from their contemporaries with an urgent approach given to their lyrics most of which deal with political injustices and human oppression and their sheer love of punk/hardcore. This is a concept album of sorts focusing on their native culture in Brazil and most notably on their ancestral indian roots found in many parts of the Amazon. As a result, you'll find a shitload of percussion

instruments most of which I can't even pronounce. I think most people would agree with me that "Roots" is much different than any of their past releases. Probably the biggest, most notable, difference is that *Sepultura* downshift their speed and pool their power into slower more intricate songs. Now, the big question is whether their transition from making fast songs to making mid-paced, experimental songs worked. I'd have to say this release holds its own, but I'd be lying if I said I enjoyed it as much as their previous works like "Arise" or "Beneath the Remains". The songs "Roots Bloody Roots" and "Ratamahatta" are definitely the winners. I hear some *Fudgetunnel* in there somewhere. I guess it's rubbing off a bit. *Roadrunner (KS)*

SERE "Bumin' Like An Intake Valve" CD

Some records you just don't know what to write about... *Sere* from New York who had former *Ludichrist* drummer Dave Miranda drum for them on this album, are definitely more on the punk than on the metal side. And they aren't bad at all, high quality punk rock that shouldn't disappoint anyone into this genre. The only bands they remotely reminded me of were *Toxic Reasons* or *Motorhead*. Make sure you check them out yourself! *X'N'O/Rotz Records (33:53/MK)*



SEVEN GONE s/t MCD

Featuring former members of bands like *Worlds Collide*, *No Escape* and *Turning Point* it's no wonder *Seven Gone* have put out such an amazing slab of analog/digital history. There sound is much different than any of the member's former

bands. In fact, I'd say their sound epitomizes what's growing out of the old New York hardcore sound, a much more emo-rock oriented approach towards punk. I think when this type of music is harnessed the right way as it's done here, it can be every bit as powerful as any of the hardcore songs they used to play. Give "Steam" or "True Killing Form" a spin and see what I mean. *Temperance (KS)*

SEXY BACTERIAS, THE "Gimme Some Melody" CD

I won't waste any words over the name and I won't comment on the "fun punk" bits in German either. For the most part it's really well played and powerful *melodicore*, or, as some people would call it pop-punk, with English lyrics but there's even a song in Slovenian! As it seems the band has produced it all by itself which, alone, has to be rewarded. They say "thank you" so handsomely, you just have to send your orders today! *DM20/Germany, Nejc Jakopin, Kardinal Galen Str. 41, 47051 Dulsburg, Germany (24:00/MK)*

SHIFT "Spacesuit" CD

Wow! These guys are awesome. Now, I don't feel so bad *Quicksand* ceasing to exist. These guys have that mid-paced, chunky guitar, emo-ish vocals thing going. In a time when a lot of bands are going for that post-hardcore, Revelation sound, it's really hard to differentiate yourselves from the rest. *Shift* do a good job of creating a sound all their own even though you can't help but notice a distinct Walter Sheffels influence in the vocals. I believe these guys are on tour with *Shades Apart*. Too bad there's not much of an insert included. I'm not even sure who the bandmembers are. *Equal Vision (KS)*

SHITGIVEITS, THE "American Way" 7"

This is actually a project embarked on by the members of the bands *Chronic Thrill* and the *Jack Shred Destruction Company*. I actually thought this was a double 7" since it was so damn fat. Actually, even better than an extra 7", this included a fold out cover and a huge glossy punk poster with pix of old punk bands like *Legal Weapon*, *U.X.A.*, *Godzillas*, *Dickles*... The *Shitgiveits* are fuck you type, fast hardcore kind of like their other bands. *Beer City (KS)*

SICKO "Chef Boy R U Dum" CD

On *Chef Boy R U Dum*, some strong, guitar driven "college rock" elements emerge that were not as highly evident as their previous releases, bringing to mind a cross between *Superchunk* and *JChurch*. The beat is still up, the production and musicianship tight, and the overall sound is still the gooiest pop punk around. You can't help but

bounce around all over the place with *Sicko*, and this is another killer album to add to their repertoire. *Empty (NM)*

SIDEKICK KATO "1st Class Chump" CD

This includes at least one track from their 7 inch on *Dyslexic Records*. I can't really say I was crazy over this. Most of the tracks were way too slow, depressing and dare I say, emo-ish. The more uptempo songs are definitely the better ones. This includes the previously released "Krusers" and the new one "Bruised". This will appeal to those into *Walleye* and similar bands. *Johanns Face, POB 479-164, Chicago, IL 60647 (KS)*

SILMARILS "Same"

I only mention this because it's somewhat curious, or say extraordinary. A bit like *Blackeyed Blonde* and *Limbo Manlacs* but not quite as heavy as the first. Pretty groovy stuff with fast rapping, mostly French! vocals, a hard guitar, some scratching plus lots of nice harmonies and some funk, as well. I have heard worse stuff... *Murrayfield Music/Eastwest (42:12/MK)*

SLAP OF REALITY "Drowned Out" 7"

Moody uptempo punk with a tight sound and good production. I found it different from other *Slap of Reality* stuff, but it seems to make no difference in the product. A good release by this Brandon, FL band. *Skene (MR)*



SLAPSHOT "16 Valve Hate" CD

What's this? *Slapshot* have gone back to basics. This is what "Sudden Death Overtime" should've sounded like. It seems as if Choke has been refueled with some sort of jet fuel. He's angry, somewhat twisted and I

bet on the edge ready to snap at any given time, probably dangerous in a way. This album is hardcore from track 1 to track 15. Real good stuff. This won't disappoint fans. I just love reading *Slapshot* lyrics. Choke doesn't hold back destroying and poking fun at the N.Y. Crew and prophet Ray of Today and his Krishna preaching. Nothing's really changed lyrically. Choke still holds a very straight-edge philosophy and he's mad at everyone and himself. He still tells the most in-your-face, brutal tails. Too bad Jordan can't be here today to listen to this. *Taang (KS)*

SLUDGEWORTH "Losers of the Year" CD

Lookout simply does not develop new bands. It appears to be company policy not to take chances or give new artists a break. Instead they release the recordings of spin-off bands (*Bomb Bassetts*, *Hi-Fives*, *Riverdales*) and groups that are shoved down their gobs by their established stable of recording artists (*Vindictives*, *Squiritgun*, *Crumbs*). A multi-million dollar record company and their entire A&R department are two guys named Foster and King. Weird, wacky shit!!!

Sludgeworth is one of Mr. Foster's projects, a dead and gone Chicago thing fronted by Dan Vapid, er, Schafer, in between stints on Weasel's posse. This is Lookout's vision of being on the cutting edge of the pop-punk movement, a readiness to spend their chips developing forgotten alternative rock bands of the early 1990s. (As long as they're well connected!) *Sludgeworth* was the shit of the shit of the Chicago scene, Weasel Von Foster tells us in his bubbly, effusive liner notes: "Sludgeworth never built up an audience; practically from day one, they packed the place. Headlining over such visiting bands as *Green Day* and *Jawbreaker* (*Sludgeworth* was the band everybody REALLY came to see), the stage was always filled with kids singing along." Boy, a band MUST be good if they draw lots of people to shows, huh? A beautiful example of major label thinking, pure and simple. Yo, Ben, did you bother to listen to the album??? BLECH!!! If you think this alternodreck is so great, cover one of these masterpieces! (tee hee) Blood is thicker than water and so is bullshit. *Lookout (TC)*

SMUGGLERS, THE "Selling The Sizzle" CD

A lot of punk bands use elements of 50's and 60's rock n roll in their music. *The Smugglers* play strictly rock n roll. There's no punk to this. The sounds here are straight from the early 60's rock n roll bands. What's lacking is a modern edge or curve to give this an element of freshness and actuality. Sure they're fun, but so were your uncle's

garage rock bands from the 60s. Unfortunately we live in the 90s and this just doesn't hold up. *Lookout! (NM)*

SMUT "Secret Center" CD

I remember coming across one of their 7" ers a couple of years ago and being under the impression from the packaging that they were a crusty hardcore band. Well, I was wrong. This is much better than their former release, but still doesn't manage to win me over. At times sounding like *Babes In Toyland* except much, much noisier. *Spanish Fly (KS)*

SNAP - HER "It Smells, It Burns, It Stings" CD

Snap Her remind me of *Total Chaos*, in that image precedes substance. They are everything that punk was in 1980. The only difference being that this image is now commercially acceptable and no longer means much. The singer shows off her closely shaven bikini line every chance she gets and is as much about sex appeal as every other mainstream "artist". I thought punk was different. The music is early 80's Brit punk / hardcore, and the singer's a babe. That's the bottom line. I believe *Snap Her* is composed of a former *Creamers'* member. This is quite different. Imagine a hybrid of *The Exploited* and a riot grrrrrrl band. The music holds its own, but I find it hard to take seriously when they have the image down so perfectly to a tee. *New Red Archives (NM)*



SNUFF

"Demmamussabebonk" CD

Aside from having a very confusing cover, the sound on this latest and reunified *Snuff* sounds confused. It seems to be pulling from different directions without firmly rooting itself anywhere.

The trademark horns are virtually non-existent. The *Fat* production, which in bands such as *NUFAN*, can be a blessing tears at the foundation of what used to be an immediately recognizable sound. What was once one of the first bands to incorporate a horn section into their blend of melodic pop punk without sounding like a ska band, has turned into a potpourri of sounds. A once highly original band now sounds like an emo melodic hardcore band. Maybe if you combined *The Business* and *NOFX*, they'd sound like *Snuff* 1996. To some, this may be a positive. To me, this is the product of a non *Fat* sounding band being shoved through the *Fat Wreck Chords* assembly line production conveyor belt. *Fat Wreck Chords (NM)*

SOCIAL UNREST "New Lows" CD

Social Unrest's latest incarnation sound like what a pop punk band would end up as if they were forced fed through *Fat Wreck Chords* production. The lyrics are sweet, but the music is fast and tight. A big fat sticker on the cover reminds us that the production is handled by Billy Joe Armstrong, of some famous band or another. This really doesn't say much because the production doesn't do much justice. The songs seem a little weak, but I'm sure live this band must jump out at you much more. Another veteran band reforming in these highly profitable times and getting a big name to produce their album smells a little fishy to me - as in greed. I could be wrong. This is a good record. *New Red Archives (NM)*

SONABITCH "Maypop" CD

With windsome solos, misguided or sidetracked by funk, not what you would expect from Tampas "rock" district, where *Gwar* & *Ratt* are deities. Attitude - with the not-so-slick production. They seem to have no direction but not bound by barriers. "What Goes Around" is a song with weak vocals and solos that masturbate. Bragging of sampling but a poor attempt at *Industrial*, the samplers sound better than these wastes. Highlights are however "Grow a Girl '95" and "kikoman lite" (possibly the most original metal song of '95). Featuring: Low gain, cookie monster vocals, the first fusion of techno-funk-death ever (second one wuz *Buckethead*). *Psychoriot Sound (AG)*

SONNY VINCENT'S SHOTGUN RATIONALE "Cocked" CD

4-3-2-1 it's Sonny on vocals! According to what I heard this must be a comparably hard album. Powerful and snotty old school punk rock (i.e. few distortion) that has some moderate parts and sticks with you after only a few



listens. Comes with a thick booklet full of weird stories, poetry and stuff but without lyrics. Not exactly innovative, yet highly recommended! **Subway Records (34:03/MK)**

SONS OF HERCULES, THE "Spittin' Fire / Snake People" 7"

They have a bandmember who must be at least 7ft. tall. This is like Johnny Thunders 70's style punk/rock. The song "Spittin' Fire" is off an upcoming LP. **Unclean (KS)**

SOPOR AETERNUS & THE ENSEMBLE OF SHADOWS "Todeswunsch" CD

The second album by this band a translation of whose title would be "Deathwish", and unless their first, self-titled one, it sounds much less artificial, and that despite the keyboards. They now seem to have found a much better mixture between natural instruments and sound effects, and what has come out are more than 75 minutes of songs with a generally relieving effect and a strong medieval influence. Songs that are for the most part accompanied by a flute and wonderful bell like sounds as well as some kettledrums. Comes in a stylish digipack with a little poster containing pix of the singer that could without a doubt be one of the characters in *Evil Dead*. Sure, this stuff takes the term gothic to its utmost, indulging in self-pity to an extent that will put off many people, but musically it's very strong! **Apocalyptic Vision, Ahornweg 19, 64807 Dieburg, Germany/EFA (75:13/MK)**

SOPOR AETERNUS "Sopor Aeternus" CD
Basically it's the same as on their second album "Todeswunsch" only that it's not yet as sophisticated. It's composed of dark, yet quite artificial sounds, compared to said album which for the most part places it far from sounding like old medieval music. Has a tribal touch instead. **Apocalyptic Vision, Ahornweg 19, 64807 Dieburg, Germany/EFA - Com-Four, 7 Dunham Place, Brooklyn, NY 11211 (43:58/MK)**

SPENT IDOLS, THE "Punk Rock!" 10"
Pop-punk and garage are musical forms that have run their course, some of the righteous movers and shakers of the underground music scene say. It's been done, the excitement is gone... Well, let's assume for a minute this is true. If garage and power pop-punk is where we've been, the question immediately arises: "Where is punk music going?" I see lots of action happening on two fronts. One area is underground bubblegum, that's the direction power pop-punk seems to be moving. There are bands beginning to experiment with deep harmonies, following the lead of *Beatnik Termites* and *The Queers* along a course first charted by *The Beach Boys* and before them the doo wop groups of the 1950s. Garage, on the other hand, seems to be moving "Back to '77," with the number of bands making use of '77-musical stylings growing exponentially. *The Spent Idols' "Punk Rock!"* is a terrific slice of '77. Two versions of the instrumental "Swedish Magazines" dilutes the 8 song package somewhat, but from the cut-and-paste band logo up front to the safety pins adorning the back cover, to the basic and repetitious and enormously catchy tuneage inside, this 10" Italian slab by a California band simply oozes Punk Rock, vintage 1977. Track it down and turn it up! **Hate Records, c/p Plerluigi Belia, Trav. Pietravalle 11, 80131 NAPOLI, Italy (TC)**

SQUARE ROOTS s/t CD
The strongest element this ska band displays here is its lively and skillful horn section. The production, however, hides the vocals behind the music making them seem somewhat secondary. With the countless bands out there, there's nothing really setting the *Square Roots* apart. The musicianship is fine; they just need to concentrate on writing more memorable songs. **Square Roots, Dept #103, POB 597004, San Fran, CA 94159 (NM)**

SSD "Power" CD
This is the reissued CD of the SSD collection released a couple years back on Taang. It includes tracks from all their releases including some off their classic "Kids Will Have their Say" LP. It mostly focuses on their first two releases which is fine with me cuz I wasn't so crazy with their later stuff. Also there's a bunch of really rare live tracks from various shows and one or two unreleased

tracks. Learn why early SSD and DYS will always be the kings of Boston in my eyes. I wonder if this is still available as a gatefold LP? **Taang (KS)**



STAMPIN GROUND "Dawn of Night" 7"
This has the power and pace of integrity except without all the bullshit dogma they dish out. SG opt to talk about political injustices, prejudice and cannibalism (I mean vegetarianism). SG put the "H" in Hardcore. You wouldn't even know these

guys are British unless you read the return address. \$5, **Days of Fury, POB 65, Wallasey, L45 3QE, England UK (KS)**

STATE ROAD 522 s/t 7"
Holy fucking amazing. This is the best new band that I have heard in a long time! It's no surprise that they're from Washington state. Most of the bands out there have proven themselves to be fucking amazing. This band reminds me of a raw version of *Sunny Day Real Estate*, but with their own distinct style. Very emotional singing is done on this 4 song 7" e.p. along with great lyrics, dynamic rhythms, throbbing bass lines and paint stripping guitar breaks. This band has almost instantly become one of my favorites, we need to have more bands like this. **12 Step Records (RF)**

STEAKNIFE "God Pill" CD
15 bluesy punk rock hymns from the band featuring Lee Hollis, ex-singer of the *Spermbirds*, and I think they've got a lot of *Spermies'* characteristics, but the *Dead Kennedys* are an ingredient as well (know what I mean, Lee?). Definitely a good album! Why not check out songs like "The Day Larry Talked", *Return Of The Sewer Rat* or "Confusing The Locals?" **X-Mist (37:24/MK)**

STIFF LITTLE FINGERS "Get a Life" CD
This alone should stand as a reason for old punk rock bands NOT to reform... izat a flute solo at the beginning? Eeckkk. Izat even Jake Burns singin'? Where's the urgency and conviction in is his voice that made so much of that SLF stuff so memorable? Arg! Jeez, they even re-designed the two-fingers-in-the-air "rigid digits" logo, by putting a flame in the background and a band-aid on one of the fingers (which, I SUPPOSE, is to show that they've somehow returned "bloodied but unbowed"... hahl) which just makes it look really cheesy, I mean REALLY CHEESY! Omigod! there's even an "unplugged" version of "wasted life" which sounds like there's maracas in the background. I checked with local SLF-scholars Rob and Bill from *The Beletons*. Quote Rob "jeez, they REALLY ARE nobody's hero now". Quote Bill "this sucks." "nuff said. **Taangi (CL)**

STINKERBELL "Hissy Fit" CD
Stinkerbelle are a sort of novelty punk band composed of punk moms. They aren't, however, all image and no substance. *Stinkerbelle* rock! They heavily reminded me of a short lived band of a few years ago called the *Ramonas*. With that name, you can figure a female *Ramones* band. They don't sound like *The Queers* or *SW*, however. They maintain a more 70's punk n roll approach. Cool. **Last Resort (NM)**

STRETFORD "Crossing the Line" CD
I think this is the best punk record of 1995, but you may not agree with me. It's really English sounding, see, and I'm a sucker for that '77-Britpunk stuff. The band's vocalist is an English guy that sounds just like Vanian from *The Damned*, every single song is great, but none of them will rock your socks off. It's a subtle album in an intense world. It's a smart album. It's hard pop music, plain and simple. The alarm rings and you hear it: "It looks like I lost again / Lost a lover and gained a friend." Man, that's the couplet of the year. If you can't relate to that, moye along. Come back when you're thirty. A masterpiece of an album by an absolutely brilliant band. One song has a cello. Album of the Year, end of statement. **Unclean Records, PO Box 49737, Austin, TX 78765 (TC)**

SUPPRESSION / DESPISE YOU split 7"
I don't think Chris Dodge has ever put out a release I didn't like. I'm a sucker for crusty, fast, punk stuff. *Despise You* kind of fluctuate between speedy and manic. Every now and then there will also be an accompanying femme voice.



Suppression go for the heaviness rather than the speed dishing out two tracks instead of the eight which *Despise You* do. *Suppression* have the laborer type style. Can someone out there say "impending death?" **Slap a Ham (KS)**

SUSPECTS, The "The Suspects" CD
Powerful old-school punk in the vein of early *Exploited* from Arlington/Virginia with a lot of good ideas thrown in on this truly independent CD. Nothing completely new but still made me wanna listen to it again and again. Has this desperate-cry-for-change feel to it that most of nowadays' bands fail to have... **9\$ (US/Canada), 12\$ (world), Torque Records (28:04/MK)**

SWEET DIESEL "The Kids Are Dead" CD
At first I found the music hard to stand, then I couldn't get it out of my CD player... *Sweet Diesel* are noise but with a difference. Lots of breaks, a voice distorted in parts plus noise and melody at the same time. This album has it all: slow songs, mid-paced songs, fast songs, and quite a variety of song structures. But to get the full impression you'll have to get it yourself, I'm afraid. It's worth it, anyway! **Engine Recordings, 253 Camberwell New Road, London SE5 0TH, England/EFA (28:43/MK)**

SWEETCAR "Sounds of Defensiveness" CD
This is for the most part very slow emo/pop-punk which rarely speeds up to any substantial speed. Actually, had this release had nicer artwork and slightly more upbeat songs I would've enjoyed this much more than I did. I'm asking for too much, though. This includes the worlds most annoying song "Tunnels" which has an intro with almost three minutes of feedback. **Dyslexic (KS)**

SWEETCREAM USA "Close to Rock" CD
There's something about the simple jazzy influenced guitar playing and Stevie Knicks like vocals that leads me to believe that this could've been released in the sixties. This is a little weak for my taste. Crank up the amps a bit and pick up the pace and come see me a couple of months down the road. **Smilex (KS)**

SWIVELARMBATTLEGRIP s/t 7"
A band named after an action figure's articulated kung-fu grip? Self titled 2 song release from this Columbus, OH quartet on clear vinyl. Noisy, distorted Rock n Roll with spacey riffs and muddled melodies backed by female vocals. This is the bands first release and its a pretty good record for the genre of music it falls under. If you like bands like *Velocity Girl* and *Spinanes* you might enjoy this, but if that's not your thing, I recommend spending your money on a G.I. Joe doll with the kung-fu grip. **Burnt Sienna (MR)**

SWOONS "Klein Und Faul" CD
The new *Swoons* CD not only has a repelling cover, some songs in German and even one in French but as well has lots of power and melody. Yeah, it's great pop punk (with emphasis on the first one in certain songs) with Tina's wonderful voice, occasional acoustic guitars thrown in and in the fabulous ballad "Moonlight" even some string work. Features a cover version of "Substitute" originally performed by, err... **Huik R., ckorz, Eichendorffstr. 1, 93051 Regensburg, Germany/SPV (46:01/MK)**

SWOONS "Party Time Lover" 7"
Another slab of clear red vinyl, and this particular color is limited to 50 copies, as well! Four solid punk rock songs and a pretty rough production by this German sextet with Tina singing. Reminded me of *Avengers* and *Ramones* (I knew you'd love this, Thorsten...). Lots of power! **Last Resort (MK)**

SWOONS "Party Time Lover" 7"
The title song sounds like a very hyper B-52's song. The second song is fast punk rock with a catchy beat and the rest of the 7" is upbeat fast punk rock. Surprisingly enough, I like it a lot and I think it's due to the vocals on the record and I'm ignoring the bad recording quality. **Last Resort (RF)**

TEETH "New Dime Box / Displaced" 7"
Allied hasn't totally let me down. This release makes up for

the last couple of releases which have been flying straight over my head. **Teeth** have a melodic pop-punk/emo sound with catchy lyrics. This band is great. I love how they mix the vocals into the well played music. I hope Allied releases a full length by them. **Allied Recordings (KS)**

TEXAS IS THE REASON CDEP

Keep an eye out for this band. Featuring members formerly in hardcore outfits like **108**, **Resurrection**, **Shelter**, **Fountainhead** and **Copper**, you know this is going to kick booty. Be it that this is just an EP spanning only three songs, you do get a good example of what this band has to offer. This is definitely more straightforward and emo-ish than their Revelation counterparts that tend to experiment a bit too much. These songs are punctual and in your face especially the last track "Antique". I believe they just finished recording their full length due out sometime soon. **Revelation (KS)**

THICKSKIN s/t 7"

I'm not really all that sure if I like this band very much. They sound to me like some kind of knock off grunge band that doesn't quite make it. They remind me of **Alice in Chains** especially in the vocals. This could be worse, but I still don't like this 7" very much. I don't really recommend this. **Pariscopes Records (RF)**



THIRSTY "Getting Along Together..." 7"
Having had my first taste of **Thirsty** on a comp a short time ago, I was really awaiting this record. While the production hurts the record, it still bursts with energy. 3 chord, **Ramones** inspired, girl driven pop punk that makes me

happy to review music. I can't wait for more. **Liquid Meat (NM)**

THROTTLE s/t CD

For some reason, I've had the hardest time reviewing this CD. In fact, I almost gave up on it and passed it on to the next person. I can't really say I hated it, but I can't say I liked it either. I think the promo sheet describes their sound better than I ever could: "punk influenced blues/noise." There's a **Helmet** like guitar assault thing going on here. Will go over well with the Amphetamine Reptile crowd. **Tea Pee (KS)**

TILTWHEEL 7"

It's incredible just what a long lasting impression **Jawbreaker** had on the punk scene. Of course I refer to them in the past tense cuz they sound nothing like they used to. They're the first band that comes to mind when I put this on especially during the first track "Know". I mention the comparison in a good way. Comes with a **Tiltwheel** coaster to put your cold brewski on. Get a hold of this. **Liquid Meat (KS)**

TIM HARRINGTON "Master Frequency & His Deepness" CD

This typifies everything I dislike from 70's pre-metal rock n roll. The songs drag on slow, without the slightest inkling of the edge and danger that make rock n roll exciting. In fact, it has an R&B element to it. I can see it now: the lines of coke back stage, the peroxide whores, the big cars; this sounds like a band for **Wayne's World**. **Psychedelic. Triple X (NM)**

TIZZY "Igloo" 7

The music slowly builds to titillating pop perfection with the most angelic of voices rising from behind the music. The guitars mutate from a shallow fuzz to a clean rhythmic pulse. The speed slowly increases, raising the energy level and my desire for more. Then, it's over. Kind of like sex.

Blood red vinyl and beautiful packaging and graphics. What a surprise. **Pop Narcotic (NM)**



TOE TO TOE "South-paw" 7"
Beer City is synonymous with hardcore. This is a killer slab. In your face, tight hardcore that brings

to mind bands like **Youth of Today** and **Million of Dead Cops** especially in the vocal department. Great packaging with lyrics. Get this, now! One of my favorite records this issue. **Beer City (KS)**

TRAMLAW "Technology Will Save Us" CDEP

This release went right over my head. This is Pat's, formerly of **Falling Forward**, new band. It's a lot different than **FF**. It's more down tempo and depressing. It's hard to pull this type of music off. The only band that comes to mind that does a much better job is **Sensefield**. **Doghouse (KS)**

TREE "Plant a tree or die" CD

Powerful and threatening metallic HC with a manic voice from these 4 Bostoners out on Noise Records that, to my knowledge until now only did the heavy stuff. Mighty as hell and full of good ideas. "My Brain", in fact, is a bit bluesier than I can take... **Noise/Cherry Disc (37:01/MK)**

TUNNEL RATS, THE "Going to Marty's" 7"

Right off the bat you know these guys aren't very PC with the photos of each of the band members with various strippers on their laps. Marty's apparently a strip club/bar. There are three tracks here. They all sound totally different. The title cut is an anthemic sing along ditty. The second track is a bullet fast thrasher. The flip side has the raddest cover of **GG Allen's "Tough Fucking Shit"**. **Woundup (KS)**

UNDERHAND "Under a Glass" 7"

While their first Mutant Pop record was great, this is brilliant. **Underhand** play power pop punk the way it should always have stayed: somewhat dirty, raw and fuzzy. Like my dick! The slick and clean production often added by 24 digital tracks loses its essential feel and rock n roll energy. The vocals are nasal and harmonized, and I'm hooked! 1st 500 on white vinyl. Mine's black. Boo! **Mutant Pop (NM)**

UNSAFE "Scattered, Smothered & Covered" CD

What a nice little gory cover we have here! **Unsafe** are from NY and in the States it's **Amphetamine Reptile** they're on. What they produce is one noise orgy after another hammering itself deep inside your brain, not without being accompanied by a distorted voice and even some melody in parts. The feeling they give you is that your personal lives are but a mess and that life in general is unbearable. They might be right... **Rebel Records/SPV (35:19/MK)**

UNSEELIE COURT, THE s/t CS

This tape somehow got displaced last issue and unfortunately wasn't reviewed. Somewhat dated, 1994, **TUC** deliver 9 songs of surprisingly enough, straight rockin' punk songs. They're slightly zany, sometimes emo-ish, sometimes yelling as loud as they can... The songs differ so much from each other. Highlight of the cassette were the songs "Touch" and "Autonomy". I should mention **TUC** are a South Florida band. **Little Warped, 333 SW 13th Ave, Boynton Bch, FL 33435 (KS)**

UPTONES "Live 924 Gilman" CD

While I don't think this live recording does much justice to this reggae rooted ska band, the **Uptones** lead me to believe that they could be a rather good band. The tunes range from up beat, danceable ska, to pot smoking, slow reggae. I wish I would have had a studio introduction to this band, but I'm sure fans of ska and the **Uptones** will go gaga. **Sons Of Besserkley (NM)**

V.CARD "3 Piece Set" CD

Their somewhat emoish, post hardcore sound of yesteryear has evolved into a more straightforward punk sound, yielding a harder, yet still melodic, **Jawbreaker** sort of sound. The vocals wail in the distance while the choreography is carried on by repetitive and heavy guitar blasts. Saying a band has progressed usually implies they've gotten shittier. I'll just say this is two steps above their past efforts. **Allied Recordings (NM)**

V/A "All For One, One For All" CD

This is an accomplishment of sorts for the G.T.A. fellas. 48 bands from the eighties generation do 48 songs all in hopes of raising a little money for **Roger Miret** of **Agnostic Front** who recently fucked up his spine stage diving into a crowd during a show. This is the hardcore I listened to as a kiddy in high school. Bands like **B.G.K.**, **Raw Power**, **Stalag 13**, **The Accused**, **Tripp 6**, **A.O.D.**, **Rattus**, **Proletariat**, **Bedlam**, **Terveet Kadet**, **Crucifix**... Comes with a huge booklet with liner notes on each band. It's

difficult for me to sometimes realize that a lot of the kids who are recently getting into the punk thing haven't been exposed to eighties hardcore. Who really cared if they knew how to play their instruments or not? (This is a non-profit release.) **Grand Theft Audio (KS)**

V/A "Banana Pad Riot!" 7"

Matt from **Skulduggery** mailorder doesn't put out many records, but when he does one he does it right. This is billed as a tribute to the greatest Saturday Morning cartoon extravaganza of all time, **The Banana Splits Show**. Quick, quick—NAME ALL FOUR BANANA SPLITS! (I have a theory that no one under age 28 can do this. All hail the generation gap! Answer is below, no peeking.) **Boris the Sprinkler** turns in their first song with kazoo, another landmark in the history of America's dorkiest band. Great, great stuff! **The Vindictives** do a little ditty called "Two Ton Tessie." Um, don't remember that one, but you do get the words "fuck" and "dick" and it rocks like there's no tomorrow, so it does have some socially redeeming value. **Young Fresh Fellows** score points with a track called "Doin' The Banana Split." **Mr. T Experience** closes out the star-studded package with "Don't Go Away (Go-Go Girl)" which I believe is an alternate version of a "secret song" on one of their CDs or another. A decent track, but hey, what does it have to do with **The Banana Splits**? And why didn't anybody cover the show's theme song? Man, how can you miss something as basic as that??? **Fleagle** (dog), **Drooper** (lion), **Bingo** (gorilla), **Snorky** (elephant) **Skulduggery, 77 Scituate Ave #B, Scituate, MA 02066 (TC)**



V/A "Boston Hardcore 89-91" CD

This does a very thorough job of freezing a moment in time, that time being the second wave of Boston hardcore bands in the late eighties, early nineties. 11 bands including **Wrecking Crew**, **Sam Black Church**, **Only Living Witness**, **Maelstrom**, **Sald & Done**, **Suckerpunch**, **S.T.P.**, **Intent to Injure**, **Crossface**, **Eye For an Eye** and **Backbone** do 1 or 2 songs each. Undeniably Boston has always been quite a mecca for original. I stress this, hardcore bands. Totally essential. **Taang (KS)**

V/A "Breaking the Cultural Curfew" 7"

This is an Israeli hardcore-punk compilation as weird as that sounds. Six bands, **Public Domain**, **Kuku Bloff**, **Ve'Haietushlm**, **Rampage**, **911 Pigs**, **Useless I.D.**, **Nekhel Naatza**, play one song each. I've never heard of any of the bands but then again I didn't even know there were punk bands in Israel. Best tracks came from **K.B.V.** and **Useless I.D.** Essential for record collectors. Insert comes with lyrics, pix and a short narrative retracing the formation of the "punk scene" in Israel. \$3, **Beer City (KS)**

V/A "Brouhaha" 7"

This is a reissue that all should own! **Jawbreaker** presents a song from their first demo in 1989. **Monsula** cover their favorite **Cringer** song. **Cringer** covers their favorite **Monsula** song. And **Nuisance** rounds things off. All of these bands at their prime and at their most naive stage. **Broken Rekids (NM)**

V/A "Ceremony of Fire" CD

I can't say enough good things about this. This is a tribute compilation for A.L.F. member **Rod Coronado**, a Hispanic/Indian American who was sought out by the F.B.I. and imprisoned for his subversive activities which among other "crimes" included burning down a research center at Michigan State University which aided the fur farm industry. Listen to the lineup, **Earth Crisis**, **Groups of Individuals**, **Abnegation**, **Birtheright**, **Birtherite**, **Hed**, **Captive Nation Rising**, **Painstake**, and **Sevln**. That's a mouthfull. Oh, and I almost forgot, Miami favorites **Culture** and **Tension**. Songs rage from mostly moshcore to metal to reggae to straight up Clash like punk. **Uprising (KS)**

V/A "Do It Yourself Compilation" 7"

Five bands of the *melodicore* genre on this Italian 7" compilation, with the nice fold-out cover including the lyrics like I've never seen one before. Comes with a good layout and editorial notes that reflect a lot of positive intentions! Namely the bands are **Eversor**, **This Side Up**, **N.I.A.**

Punx, I Fichissimi and Point of View and they are definitely all worth checking out! **Goodwill Records, Dario Adamic, C.P 15319, 00142 Roma Laurentino, Italy (MK)**

V/A "I Can't Do Anything With \$.50" 7"

An excellent comp highlighting the local CT scene. Part of the profits are for Food Not Bombs. The bands are **Fudge Daddy Os, Ugly Truth, Kitty Bad Ash, Blanket of Ass, and Broken**. The standouts are **Broken's Antiseen** inspired redneck rock n roll and **Kitty Bad Ass'** melodically sung punk rock. Come to think of it, **Ugly Truth** and **Fudge Daddy Os** are good too. Damn I'm lucky! **Computer Crime (NM)**

V/A "Invasion of The Indie Snatchers" CD

This is a hoshposh of post hardcore emo punk. The bands vary, but the sounds basically fall into this category, with the stronger cuts being produced by **JChurch, Hot Water Music, and Strawman**. As far as comps go, this is probably the best I've ever seen. In other words, the packaging is stupendous. There's a huge, 28 page booklet included. Another highly recommended comp. **Allied Recordings (NM)**

V/A "It Came From Beneath L.A." CD

A real crappy compilation. It ranges from **REALLY BAD** "alternative rock" to **REALLY BAD** "tribal-metal-funk-explosion" to **REALLY BAD** all-girl punk (namely, some band called **Snap-her** who rip off 'Blitzkrieg Bop' riff for riff on some cheesy song called 'Name Brand Society'). Jesus, I can't believe there's really a band that's described as "tribal-metal-funk-explosion". Whatta they thinkin'? **Triple X (CL)**

V/A "Lie Lack City" CD

Have you ever just sat there and wondered what music from Spokane, Washington sounds like? Well, your answers have now been answered. This CD proves that there's a healthy punk scene spawning amidst all the shit one normally associates with Washington. Standouts for me were those macho hardcore freaks known as **Motherload, Bellywipe, and The Fumes**. Other bands included are **Guitarded, Fatty Lumpkin, The Flies, The Rlzzos**, and a million others. Since this documents a scene, rather than compiling someone's favorite bands, there are bound to be hit and misses. I found the comp to be a little weak, containing a higher percentage of misses than hits. Of course, I've been know to listen to **The Commodores** on occasion. **Too Many (NM)**

V/A "Live At The Bottom of the Hill" CD

An excellent live sampler of some of the bands on New Red Archives. The recording quality is good and the packaging comes with an excellent insert depicting photos of all the bands. **Jack Killed Jill** proved my theory right in that they sound much better live, with what I felt was missing from their studio LP, energy and aggression. Their sound is pretty straight up punk rock. It really comes through here. The **Swingin' Utters** are great as usual. They nail down the old school Brit punk / oi (Blitz / Business??) sound to a tee. Amazing that they're not British. **Rancid** could have sounded like this had they not become obsessed with making **Details** covers. In other words, this has the balls that were sheared off after their self titled debut. Punk rock. The other two bands included are **Social Unrest** and **The Nukes**. Don't take my word, however. **New Red Archives (NM)**

V/A "Lost & Found - or - how to pile up" 7"

Courtesy of L&F, this current dose of vinyl is given to us reviewers in the form of a whole bunch of (mostly colored vinyl) 7", which raises the percentage of said material as opposed to CD from, say 2%, to roughly 15% (applies to Europe only!) "Back To Back", a compilation, comes on dirty yellow vinyl and features tracks by **Slapshot, Right Direction, Bitter, Backfire, Damnation, and Rykers**. Supposed to contain exclusive stuff and be a benefit EP for the **Psychotherapeutic Shelter for Raped Women**. **Backfire** from Maastricht/Netherlands are on clear blue wax on their "Who told you life is easy?" EP which includes lyrics and they play old school hardcore (i.e. don't expect surprises). The **Sods** EP "Minutes To Go", is a compilation of songs from 1978! by this early Danish punk band and sounds like, err, early punk rock did! **Bonesaw** and **No Escape** are on a single single, i.e. a split single, the first of which is featured with a brand new track, and the second one with two non-LP tracks incl. **Big Boys' "No"** (white vinyl/lyrix). **Bitter** to me sound like old **Discharge** with a thick production and a different singer, & their 7" consists

of 2 songs pressed into clear red vinyl. The **Violent Apathy** 14-song 7" (yes, you read that correctly!) is a clear red vinyl re-release of 14 songs recorded for **Touch & Go!** Recs. in '81/'82 but never released, described as "wild teenage stop-and-go trash" (or rather thrash?). However, clear blue vinyl - **Mad Parade** are not included in the info for some insane reason, but I guess this track called "Flowers of Evil" is not part of their "This Is Life" CD since it didn't seem familiar to me. Unfortunately on the flip side of this EP is this band called **Bruisers**, and, to be quite frank, I have no idea what for. The next slab of clear green vinyl that has written **Burn** and **Prison** on it has 2 yet unreleased by the first, and two more by the latter and comes with lyrics. What is **Down To Reality?** Six songs of moshing hardcore on clear read vinyl with some rapping. More familiar to me is **Beowolf** with their "Honey Don't You Know me?" 7" whose two new (& exclusive) songs that sound exactly as the band did on "Lost My Head." Comes on clear yellow vinyl featuring their two songs off the "Welcome To Venice" compilation. German band **Restrain The Thought's** "Trust And Respect" 7" is on disgusting clear green vinyl, has a bawler singer for them, a "Fuck PCI" attitude, and I'd only recommend this one for the hardest among you (for further information on the risks ask your doctor!) The **Killrays** deliver great *pore* (party & core) as usual and the 4 tracks featured on their "Battlefield" 7" are not only supposed to be exclusive, but also come on clear green vinyl and with lyrics. Yeah, and there's **Unity's** "No More" 7" recorded live in '82 that contains 4 yet unreleased songs consisting of clear blue vinyl. Last but not least the classic "Guilty Face" EP by **The Freeze** is once more re-released, after **Ax/Action Records'** 10", this time on clear red vinyl, with lyrix! and having as a bonus the songs from the "This Is Boston Not L.A." compilation. Unfortunately the sound quality is still the same. By the way, these lyric sheets as supplied by L&F with some of the 7" mentioned here are a good way to protect the records... \$5 each (world) from **Lost & Found (MK)**

V/A "Nothing To Believe In" CD

This is definitely the best comp for your money. Rest assured all bands included here are punk rock, from **P.U.S.' 2** chord hardcore punk rock to **Moral Crux'** more melodic punk. Other standouts are **Spunk**, who provide an early DRI sound, **Das Klown, All Day, Voodooow Glow Skulls, Blount, Naked Aggression, Horace Pinker, and Apocalypse Hoboken**. There are 36 bands in total. I guess the shitty cover can be justified by the cheap price. Definitely worth looking for or ordering. \$8, Know, POB 4830, Long Bch, CA 90804 (NM)

V/A "Rikk Agnew's Smash Demos-Vol. II" CD

22 songs compiled and edited by Rikk, in some of which he (and his brother Frank as well) are present. Highlights are the manic song by **Amen, Splntr** (formerly **White Mice, Face To Face, Propagandhi, Large Hardware** (has a brass section), **Lycanthropy** (celestial & gothic), **Jughead's Revenge, Applecore** (nice rapping with hard guitars) and **Famous Last Words. Posh Boy Music/ Muscal Tragedies (67:11/MK)**

V/A "Skank For Brains" CD

A very loose sounding ska split CD featuring the **Rudiments** and **Jack Kevorkian** and **The Suicide Machines**. The **Rudiments** side suffers from poor recording, which is blasphemy as far as I'm concerned for ska. However, the **Suicide Machines'** side more than makes up for it providing very high energy ska mixed with punk. Imagine a reved up **Mephiskapheles** combined with touches of **Less Than Jake** and **Skankin' Pickle** and you'll know what I mean. You should also know that this makes for a killer record, even if it is only for the **Jack Kevorkian** side. **Beach Recordings / Dill (NM)**

V/A "Songs That Will Make You Cool!" CD

I can't finish this review without mentioning how awful the artwork on this CD is. With that one negative out of the way, we can move on to the positive. This features all bands from Florida, but by no means is fully representative of what this orange growing state is capable of. Most of the music featured here falls into the melodic side of punk rock. The styles vary from **Discount's** pop laced, female fronted split to **Clamel's** start and stop, dreary and ambient slink-your-wrists hardcore. Other bands featured include **Radioabghdad, Vanbullderass, Gob, Highway 66, Neurotic**, etc. A good Florida sampler with decent recording quality that's sure to appease those who thought that Florida only meant **Delcide** and **Obituary**. **Rockstar Recordings, POB 7756, Clearwater, FL 34618 (NM)**

V/A "South Florida Comp" LP

Another compilation this issue showcasing its local talent. What keeps this a notch above the others is the strength of the bands here in South Florida. The highlights and the reason for buying this (if there're any left) are: **Against All Authority, Load, The Crumbs, Bingo Mut, and Radioabghdad**. The **Crumbs** prove again that they can do no wrong. Buy now before **Lookout** shoves them down your throat and they put out **The Crumbs** anthology! **Farout (NM)**



V/A "Spinnin' The Chamber" CD

This is one of the best compilations ever. Favorite tracks are by **McRackings, Moral Crux, Blanks '77, and Phallocracy's "Vagina Lover"**. There's something here to please punk and hardcore fans alike. A killer comp. You must buy this! Need I say more?? **Last Resort (NM)**

V/A "Taste" CD

This is definitely quite a surprise. You'll understand in a second why. I received this releases in a red carton with a cartoonish bubble gum cover. I thought for sure I'd hate it until I actually took a look at the bands which were featured within: **Rocket From the Crypt, 16, Doom, Final Conflict, Crankshaft, Septic Death, Cavity (Miami), Pitchblende...** There's about a dozen or so bands that do one or two tracks each, most close to impossible to find. As you can see, there is a bunch of variety. There really isn't a concept behind this except to showcase some of the bands **Pushead**, owner of the label **Bacteria Sour**, will release material by soon. The best tracks are by a band that until now I'd never heard, **Stovebolt. Bacteria Sour (KS)**

V/A "The Beginning of the End Again" CD

A sampler/compilation thing CD from Texas, no less. Um... buncha different styles... uh... I like the **Son of Hercules** and the **Hormones** songs the best. Actually, I like the **Hormones** song even more because it features **Tim Stegall**, who once was quoted as saying "A leather jacket ain't just a piece of clothing, it's a way of life". Yo! **Tim Stegall! Unclean (CL)**

V/A "Urlo! - A Vacation House Mini Compilation" 7"

More good stuff from Italy, **Indigesti** are more like some other Italian bands I knew so far, for **Crunch**, whose track is unreleased elsewhere, see their review. More unreleased tracks are performed by **Tupelo**, who are a bit reminiscent of **No Means No** and at the same time have something gothic about them and **Mondo Topless** who have that early US HC feel to them. **Sentence To Blunder** reminded me of **Victims Family** as to their progressiveness. **Vacation House (MK)**

V/A "Victory Style" CD

If you've been following **Victory Records** for the last year, I doubt you really need this since it's really a sampler of one song each from 13 **Victory** bands. If you're not familiar with the **Victory** bands, you should give this a spin since this captures one side of the modern day, hardcore sound and is a good way to know whether you might like other releases. The bands featured are **Strife, Integrity, Snapcase, Earth Crisis, Doughnuts, Deadguy, Cause for Alarm, Guilt, One Life Crew, Warzone, Strife, Hifi** and the **Roadrunners** and **Bloodlet**. Each band plays one or two tracks. This is powerful stuff. **Victory (KS)**

V/A "We Bite 100" CD

A nice price CD, on which **We Bite** has crammed 28 of its bands. But it's more than that since it contains some versions not available on the regular releases, for instance demo versions of songs by **Peter And The Test Tube Babies, Face Value, Erosion, Neglect, Rawside, Central Nervous System, Attitude, Growing Movement, Emils**, pre-production tracks by **Optimum Wound Profile, Capitol Punishment** just to name but a few of the bands contained herein. These guys seem to know what it takes to make a CD something special! **We Bite Europe (79:08/MK)**

V/A "Your Choice Live Series" Leatherface / Jawbox split CD



Leatherface were one of England's most successful punk bands combining a sound reminiscent to **Bad Religion** with Lemmy of **Motorhead** singing. They were one of the best and will be highly missed. The **Jawbox** side of things provides a good recording and sampling of what this

band is like live. Can't say much more about them without sounding negative. The packaging and artwork is awesome and this is a great release - even if only for the **Leatherface** side! The sound quality is great for a live recording. If you also happen to like **Jawbox**, than all the more reason to get this. **Com Four (NM)**

VARUCKERS "Still Bollox But Still There" CD

If you don't think this is old school England punk in the vein of old **Exploited** and **Discharge**, you should know that in '81 the band's drummer even left to join the latter group... This CD contains 15 hard to get and therefore re-recorded songs and a thick production. What else can I say, you know who you are... **We Bite Europe (33:42/MK)**

VEGAN REICH "Vanguard" CD

This is an anthology covering the life of this band from 1987-1992. This is one of the founding bands of hard-line, vegan hardcore. The whole thing behind this band was they were on some sort of holy, divinely inspired mission. So, lyrically, I won't even get into it. Musically, this is damn emotional and impressive hardcore. I believe this has all their released material on it, 2 7"ers and a comp. track. What "storm" is coming? The newscaster on television says clear skies all week. **Uprising (KS)**

VELDT "Universe Boat" CD

This has a very futuristic sound to it, yielding a somewhat psychedelic, post new wave version of what I would envision **The Cure** sounding like in the year 2010. Veldt is guitar driven and jangly, at times with vocals coming from a very far and obscure locale. The variety is mixed up quite often, providing a very refreshing taste of what commercial rock could lead to. With **Winger** not too into our past, there's no place to go but up. **Yesha (NM)**

VITAPUP "An Hour With Vitapup" CD

This band definitely has an original sound, combining artsy, at times jazzed out, post Am Rep noise rock, producing an incredibly alluring and enticing, enigmatic trance. For good or bad, **Vitapup** rock. The tempo varies from sheer noise to lullabyish whispers. Definitely not what I was expecting. **Plump Records (NM)**

WARPAT "Kill Your Enemy" CD

Fortunately the music is not as weak as the cover is... What those Hamburgers (German for someone living in Hamburg - ed) deliver here is what I recall bands like **Pantera** to be like. Brutal and threatening as hell, repetitive and a bit sterile, featuring repeated double-bass fire and vocals a bit more deathish than **Pantera's**. Comes with a coverversion of **Cro Mags'** "Sign of Hard Times". Boy do they look grim... **Steamhammer/SPV (44:50/MK)**

WHITE CROSS "Deaf, Dumb and Blind" CD

Fast, tuneful, sometimes tuneless, thrashy hardcore. Loved by some, forgotten by most. Virginia's answer to the demise of family values. This was one of the contributing bands that fueled the creation of militant parental groups like **Tipper Gore's P.M.R.C.**. The recordings are not the greatest but it was probably better that way. It adds a raw, live sound to it. Comes with huge insert with a bunch of pix and lyrics. **Grand Theft Audio (KS)**

WHITE DEVIL "Reincarnation" MCD

The **Cro Mags** are reborn, so-to-speak, and I didn't know the title of this opus when I decided I would use these words... I only wonder what shape it is they are reborn in - microphone or drumstick? If the latter is the case it definitely was bad karma. But, joking aside, it's **Harley Flanagan** (pulling faces as usual, but probably still being a nice person in real life), **Parris Mayhew**, both founding members of the **Cro Mags** plus a drummer called **Dave DiCenso**. They start where the **Cro Mags** stopped one or two albums ago and everything sounds pretty fresh (as usual) and that's all you need to know. Too bad it's so short... **Lost & Found (14:39/MK)**

WHO KILLED BAMBI? "The Last Temptation" tape

While their last release was on CD format, it sounded quite outdated. This much rougher packaging and format presents us with a stronger and more current and relevant follow up. You still get an old school punk feel, it just holds up much better than their previous effort. The songs are catchier and the production is stronger. **Who Killed Bambi?** have strong influences while maintaining punk attitude and melody. **Who Killed Bambi?** might just be one of the best bands not on a label. **POB 656607, Fresh Meadows, NY 11365 (NM)**



WIPERS "The Herd" CD

The quasi-legendary **Wipers** make a return to the recording studio to provide us with a blaring, albeit monotonous record. The first four songs, in fact, sound exactly the same. This is noisy, post garage punk with painful vocals. The songs are

lacking in variety. The nature of their similarity cause you to drift off into space. Only recommended for die hard fans. **Tim Kerr (NM)**

WRETCHED ETHYL "Cranky" CD

This is the second release from **Schuff**, the new label out of Canada. The packaging and production are flawless. **Wretched Ethyl** play rock n roll with a slight punk edge. Their singer sounds like a mix between **Elenora of The Goops** and **Theo from The Lunachicks**. She exudes a sense of urgency from her voice that really drives this CD home. The musicianship is flawless. Maybe if **Mad Parade** were fronted by **Theo**, the music they'd produce would sound like **Wretched Ethyl**. There's commercial accessibility to their sound and they produce good songs, so they should become popular if they stick to it. **Schuff (NM)**

WRETCHED ONES, THE "Live on a Five" 5"

Here we're presented with 2 live cuts on a collectable 5" record. Loud rock n roll / oi band being fronted by **Wattie of The Exploited**. Favorite track is "I Hated School". I still do. Excellent pogo punk! **Headache (NM)**

X RAYS, THE "Speed Kills" CD

From the blow of the whistle, this record takes off and doesn't let off till the needle is lifted from the turntable, or till the laser does whatever it is that compact discs do. Manic and fast as fuck, this two chord, beer, punk band had my blood pressure racing. Distortion, noise, and speed: the three key elements of any good band, are coupled with low fi vocals and fuzzed out guitars to create the ultimate rock n roll, garage experience. I guess speed does kill. I need a rest! **Empty (NM)**

YANKIE WUSS 2 X 7"

Follows the **Filth** style of fast, sometimes tuneless hardcore, fun nonetheless. A lot of time is put into the lyrics which deal with issues like brainwashing and the slaughtering of animals. This double 7" has enough material to fill up an LP. Comes with lyrics and a sticker. **\$5, 3639 NE 78, Portland, OR 97213 (KS)**

YONA KIT s/t CD

Strange, discordant and noisy. The insert is a buncha pictures of funny-lookin' homemade puppets at play. weird. **Skin Graft records (CL)**

YOUR MOM "Left in L.A." 7"

Kinda boring hawdcore... um... fluxes between slow/heavy/ monotone and upbeat/kinda melodic...nuttin' earth shakin', although T did find the cover art somewhat erotic. **Vagrant Records (CL)**

ZOINKS!/NO EMPATHY split 7"

Zoinks! is the best pop-punk band in indieland. You may not believe me yet, but you will. Sure, their debut album on **Doctor Strange** was sorta hit and miss, with an emphasis on the word miss. What the hell happened there? Dunno. But hey, listen up: the **SoCal** poisoning is now gone, the memorable hooks are being wheeled out by the cartload. This split features two terrific tracks by **Reno's** finest, another block of granite placed in the wall of the fortress. **No Empathy**, the house band of **Johann's Face Records**, places two catchy winners of their own on the flip—this arm-wrestling match is damned near a draw, in fact. "Shot in the Head" would be a radio hit if the revolution was

yesterday instead of tomorrow. Four great songs in a slick color sleeve for \$3.50, how can you lose? **Johann's Face, PO Box 479164, Chicago, IL 60647 (TC)**



ZOINKS! / NO EMPATHY split CDEP

From the few recordings I've heard of the **Zoinks**, this is by far the one that stands out the most. It's hook filled pop punk with a good edge to it. The recording doesn't have the super glossy production as evident on their **Dr Strange 7"**. This

recording somewhat captures the live energy this band is known for. **No Empathy** also delivers a highly gratifying melodic sound which defies categorization. They sound somewhat different from one recording to the next, but synthesize and unify their sound with melody. This is the best release of each of these bands (in my humble opinion) and should be had by all. **Johann's Face (NM)**

ZOINKS! / THE GAIN split 7"

Two great **Zoinks** releases in one issue! This sounds poppier than the one above. I know it ain't cool to compare or get compared to **Green Day**, but being a huge **GD** and **MTV** fan, this isn't a light comparison. **Zoinks** make me jump all over the place. Put it this way: **Zoinks** are to **Green Day** what **Everready** is to **Screeching Weasel**. The **Gain** side sounds like the **Zoinks**. Go figure. They're melodic and cute. I smell a large label contract in the near future. Killer release. **Rhetoric (NM)**

Last But Not Least

Discount "Wonder Pulled Me Under" 7"

This is the exact type of band I'd include on my label were I running one. They blend the beautiful voice of a high pitched female with the aggressive nature of raw punk. They vary the pace enough to keep the interested and have you salivating for the full length, while maintaining a strong sense of melody. One hell of a release! **Liquid Meat (NM)**

Not That You Care (Top Ten)

Matze

Peter and the Test Tube Babies "Supermodels" CD
Christian Death "Prophecies" CD
Converge "Caring And Killing" CD
Freeze, The "Freak Show" CD
Sonny Vincent's Shotgun Rationale "Cocked" CD
Bad Dreams "Always Despised And Scornful" MCD
Balanescu Quartet "Angels & Insects" CD
Oi Polloi "Punx N Skins" EP
Suspects, The "The Suspects" CD
Sweet Diesel "The Kids Are Dead" CD

Kenny

Articles Of Faith "Your Choice Live Series" CD
Slapshot "16 Valve Hate" CD
Joe Popp "Complex Machine" CD
Toe To Toe "Southpaw" 7"
American Mosquito s/t 7"
Karp "Suplex" CD
Scrog "Catalyst" 7"
Tiltwheel 7"
Tunnel Rats, The "Going to Marty's" 7"
Teeth "New Dime Box b/w Displaced" 7"

Nelson

Boris The Sprinkler "Rocket to Saturn" LP Picture Disc
Bouncing Souls "Maniacal Laughter" CD
Electric Frankenstein "The Time is Now" CD
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Humpers, The "Live Forever or Die Trying" CD
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Los Canadians "The Kids are Alroot" 7"
Mr. T. Experience "Love is Dead" CD
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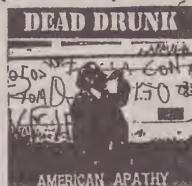
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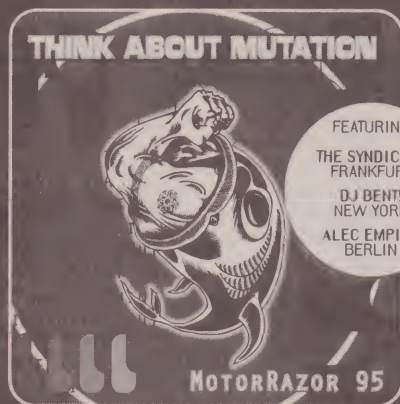
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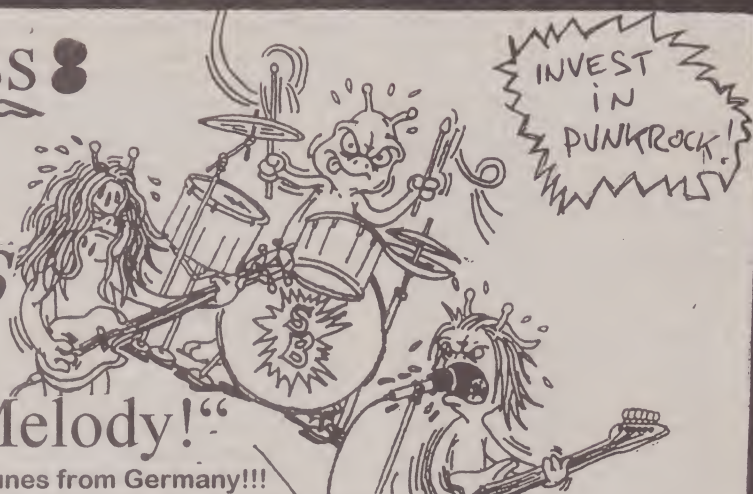
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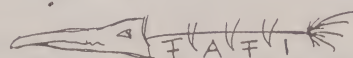
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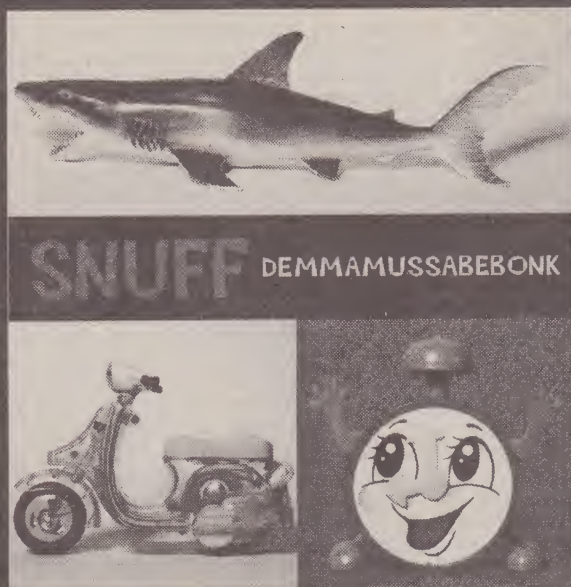
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♦ LOST & FOUND, B'NTEWEG 1, 30900 WEDEMARK, GERMANY ♦ MAFIA MONEY RECORDS, PO BOX 8562, MADISON, WI 53708 ♦ MAMMOTH RECORDS, CARR MILL 2ND FLR, CARRBORO, NC, 27510 ♦ MATADOR RECORDS, 676 BROADWAY, NEW YORK, NY 10012 ♦ MCA RECORDS, PO BOX 1235, CHAPEL HILL, NC 27514 ♦ METAL BLADE, 2345 ERRINGER RD APT 108, SIMI VALLEY, CA 93065 ♦ MILESTONE RECORDS, 1711 CENTRAL AVE, CHARLOTTE, NC 28205 ♦ MIND OF A CHILD RECORDS, PO BOX 1586, FINDLAY, OH 45839 ♦ MINT TONE RECORDS, 84-29 153RD AVE APT LCD, HOWARD BCH, NY 11414 ♦ MINTY FRESH, PO BOX 577400, CHICAGO, IL 60657 ♦ MISSING RECORDS, PO BOX 710456, SANTEE, CA 92072 ♦ MOLOTOV RECORDS, PO BOX 30033, KANSAS CITY, MO 64112 ♦ MONITOR RECORDS, PO BOX 4906, BERKELEY, CA 94704 ♦ MOON RECORDS, PO BOX 1412 COOPER STA, NEW YORK, NY 10276 ♦ MORDAM, PO BOX 420988, SAN FRANCISCO, CA 94142 ♦ MUD RECORDS, 202 S FIRST ST, CHAMPAIGN, IL 61820 ♦ MUSICAL TRAGEDIES, ERLANGER STR 7, 90765 FÜRTH, GERMANY ♦ MUTANT POP RECORDS, 5010 NW SHASTA, CORVALLIS, OR 97330 ♦ MUTANT RENEGADE, PO BOX 3445, DAYTON, OH 45401 ♦ MYSTIC, PO BOX 241648, LOS ANGELES, CA 90024 ♦ NASTY LITTLE MAN, 295 LAFAYETTE ST STE 915, NEW YORK, NY 10012 ♦ NEMESIS, PO BOX 99916, SAN DIEGO, CA 92109 ♦ NETTWERK RECORDS, 632 BROADWAY STE 301, NEW YORK, NY 10012 ♦ NEW AGE RECORDS, PO BOX 5213, HUNTINGTON BCH, CA 92615 ♦ NEW ALLIANCE RECORDS, PO BOX 1389, LAWDALE, CA 90260 ♦ NEW RED ARCHIVES, 6520 SELMA AVE STE 1305, HOLLYWOOD, CA 90028 ♦ NO TROUSERS, 150 E 2ND ST APT 1A, NEW YORK, NY 10009 ♦ NOISE RECORDS, 8721 SUNSET BLVD APT P6 W, HOLLYWOOD, CA 90069 ♦ NON-COMMERCIAL RECORDS, PO BOX 2330 PETER STUY STA, NEW YORK, NY 10009 ♦ NOOK AND CRANNY, PO BOX 14655, GAINESVILLE, FL 32604 ♦ NOVEMBER RECORDS, 530 BROADWAY 2ND FLR, NEW YORK, NY 10012 ♦ OCEANIC GROUP, 1739 E CARSON ST STE 350, PITTSBURGH, PA 15203 ♦ OFF TIME RECORDS, PO BOX 52114, HOUSTON, TX 77052 ♦ OFF WHITE RECORDS, 1573 N MILWAUKEE AVE STE 514, CHICAGO, IL 60622 ♦ OLD GLORY RECORDS, PO BOX 1814, BRATTLEBORO, VT 05302 ♦ ONE WAY MAILORDER, PO BOX 6966, GULFPORT, MS 39506 ♦ ONE WIPE PRODUCTIONS, 2260 BUD ROW DR, RENO, NV, 89509-3807 ♦ PASSIVE FIST, PO BOX 9313, SAVANNAH, GA 31412 ♦ POGO STICK RECORDS, PO BOX 354, MIDLAND PARK, NJ 07432 ♦ POLYGRAM, 825 8TH AVE, NEW YORK, NY 10019 ♦ POP LLAMA RECORDS, PO BOX 95364, SEATTLE, WA 98145 ♦ POP NARCOTIC, 1085 COMMONWEALTH AVE APT 339, BOSTON, MA 02215 ♦ POSH BOY, PO BOX 4474, PALM DESERT, CA 92261 ♦ PRIMITECH RELEASES, PO BOX 210330, SAN FRANCISCO, CA 94121 ♦ PROFILE RECORDS, 740 BROADWAY, NEW YORK, NY 10003 ♦ PROJEKT, PO BOX 1591, GARDEN GROVE, CA 92642 ♦ PSYCHORIOT SOUND, PO BOX 9694, SPRINGFIELD, MO 65801 ♦ PSYCHO TEDDY, 151 1ST AVE BOX APT 229, NEW YORK, NY 10003 ♦ PSYCHO TRIBE RECORDZ, PO BOX 7273, FULLERTON, CA 92634 ♦ PUNCROCK RECORDS, 16 HEMLOCK RD, HARTSDALE, NY 10530 ♦ RADICAL RECORDS, 306 E 15 ST, NEW YORK, NY 10003 ♦ RADICAL RECORDS, 77 BLEEKER ST STE C2-21, NEW YORK, NY, 10012 ♦ RAILROAD RECORDS, PO BOX 54325, ATLANTA, GA 30308 ♦ RANSOM NOTE RECORDINGS, PO BOX 40164, BELLEVUE, WA 98015 ♦ RAT TOWN RECORDS, PO BOX 50803, JAX BEACH, FL, 32240 ♦ RAZOR RECORDS, PO BOX 420865, SAN FRANCISCO, CA 94142-0865 ♦ EADYMADE RECORDS, 190-B CARROLL ST SE, ATLANTA, GA 30312 ♦ REAL COOL RECORDS, PO BOX 2566, BOCA RATON, FL 33427 ♦ RECESS RECORDS, PO BOX 1112, TORRANCE, CA 90505 ♦ RECKLESS RECORDS, 1401 HAIGHT ST, SAN FRANCISCO, CA 94117 ♦ RED DEVIL RECORDS, PO BOX 347376, SAN FRANCISCO, CA 94134 ♦ RED EYE GROWLER, PO BOX 14179, CHICAGO, IL 60614 ♦ RELAPSE, POB 251, MILLERSVILLE, PA 17551 ♦ RELATIVITY RECORDS, 79 FIFTH AVE, NEW YORK, NY 10003 ♦ REPRIS RECORDS, 3300 WARNER BLVD, BURBANK, CA 91505 ♦ RESERVATION RECORDS, PO BOX 7374, ATHENS, GA 30604 ♦ RESERVOIR RECORDS, PO BOX 790366, MIDDLE VILLAGE, NY 11379-0366 ♦ REVELATION RECORDS, PO BOX 5232, HUNTINGTON BCH, CA 92615 ♦ REVOLVER/TUPELO, 290 C NAPOLEAN ST, SAN FRANCISCO, CA 94124 ♦ REX MUSIC, PO BOX 25269, NASHVILLE, TN, 37202 ♦ RHETORIC RECORDS, PO BOX 82, MADISON, WI 53701 ♦ RINGING EAR RECORDS 9 MAPLECREST, NEW MARKET, NH 03857 ♦ RINGWORM, PO BOX 50803, JAX BEACH, FL 32240 ♦ RISE RECORDS, 2116 GUADALUPE, AUTIN, TX, 78705 ♦ ROADRUNNER RECORDS, 536 BROADWAY 4TH FLR, NEW YORK, NY 10012 ♦ ROCCO RECORDS, PO BOX 14781, CHICAGO, IL, 60614-0781 ♦ ROIR, 611 BROADWAY STE 411, NEW YORK, NY 10012 ♦ ROT'EN ROLL RECORDS, PO BOX 386, SMITHTOWN, NY 11787 ♦ ROUND FLAT RECORDS, PO BOX 1676-A1, AMHERST, NY 14226 ♦ SAFEHOUSE, PO BOX 5349, W LEBANON, NH 03784 ♦ SATELLITE RECORDS 920 E COLORADO APT 151, PASADENA, CA 91106 ♦ SCHEMING INTELLIGENTSIA RECORDS 31025 PLAZA BLVD, NATIONAL CITY, CA 91950 ♦ SCREWBALL PRODUCTIONS, PO BOX 752, BOISE, ID 83701 ♦ SEED RECORDS, 14 E 60TH ST, NEW YORK, NY 10022 ♦ SEELAND RECORDS, 5524 LAWTON AVE, OAKLAND, CA 94618 ♦ SFTRI, 4901 VIRGINIA AVE, LONG BCH, CA 90805 ♦ SH-MOW RECORDS, PO BOX 1306, BOULDER, CO 80803 ♦ SHAMELESS RECORDS, PO BOX 502, RICHMOND, VA 23204 ♦ SHIMMY DISC, JAF BOX 1187, NEW YORK, NY 10116 ♦ SHREDDER RECORDS, 75 PLUM TREE LANE #3, SAN RAFAEL, CA 94901 ♦ SHUTE RECORDS, PO BOX 2291, KENSINGTON, MD 20891 ♦ SIDE 1 RECORDINGS, 6201 SUNSET BLVD STE 211, HOLLYWOOD, CA 90028 ♦ SIGNIFICANT RECORDS, PO BOX 25596, CHARLOTTE, NC 28229 ♦ SKENE, PO BOX 4522, ST PAUL, MN 55104 ♦ SKINGRAFT RECORDS, PO BOX 257546, CHICAGO, IL 60625 ♦ SKINTRADE, PO BOX 010-122 SAINT GEORGE P.O., STATEN ISLAND, NY 10301 ♦ SKULL DUGGERY LABEL, 77 SCITUATE AVE, SCITUATE, MA 02066 ♦ SKY RECORDS, PO BOX 724677, ATLANTA, GA 31139 ♦ SLAP A HAM RECORDS, PO BOX 420843, SAN FRANCISCO, CA 94142 ♦ SLASH RECORDS, PO BOX 48888, LOS ANGELES, CA 90048 ♦ SLAVE LABOR GRAPHICS 979 S BASCOM AVE, SAN JOSE, CA 95128 ♦ SLOT, 915 COLE ST BOX 308, SAN FRANCISCO, CA 94117 ♦ SMILEX RECORDS, PO BOX 45956, LOS ANGELES, CA 90045 ♦ SMOOTH LIPS RECORDS, PO BOX 165736, MIAMI, FL 33116-5736 ♦ SONIC BUBBLEGUM, PO BOX 35504, BRIGHTON, MA 02135 ♦ SOUND POLLUTION, PO BOX 17742, COVINGTON, KY 41017 ♦ SOUTHERN RECORDS, PO BOX 25529, CHICAGO, IL 60625 ♦ SPACE CADETTE RECORDS, 7339 SW 45 ST STE A, MIAMI, FL 33155 ♦ SPANISH FLY, 2217 NICOLETT AVE S, MINNEAPOLIS, MN 55404 ♦ SPIN ART, PO BOX 1798, NEW YORK, NY 10156 ♦ SST RECORDS, PO BOX 1, LAWDALE, CA 90260 ♦ STANDFAST RECORDS, PO BOX 973, LILBURN, GA 30226 ♦ STAR CRUNCH, PO BOX 9152, CORAL GABLES, FL 33124 ♦ STIFF DOG RECORDS, PO BOX 1806, MONTEREY PARK, CA 91754 ♦ STIFF POLE RECORDS, PO BOX 20721, ST PETERSBURG, FL 33742 ♦ STINGY BANANA RECORDS, 335 E 10TH ST #3E, NEW YORK, NY 10009 ♦ STRIVING FOR TOGETHERNESS, PO BOX 564571, COLLEGE POINT, NY 11356-4571 ♦ STROBE, PO BOX 48558, LOS ANGELES, CA 90048 ♦ SUB POP, 1932 1ST AVE STE 1103, SEATTLE, WA 98101 ♦ SUBWAY RECORDS, REUTERSTR. 7, 42327 WUPPERTAL, GERMANY ♦ TAANG RECORDS, 706 PISMO CT, SAN DIEGO, CA 92109 ♦ TAG RECORDINGS, 14 E 60TH ST, NEW YORK, NY 10022 ♦ TEEN BEAT, PO BOX 50373, WASHINGTON, DC, 20091 ♦ TEEPEE RECORDS, POB 20307, NEW YORK, NY 10009-9991 ♦ TEMPERANCE RECORDS 900 TILTON RD, NORTHFIELD, NJ 08825 ♦ THE FUTURIST LABEL, 6 GREENE ST 2ND FLR, NEW YORK, NY 10013 ♦ THEOLOGIAN RECORDS, 200 PIER AVE #2, HERMOSA BEACH, CA 90254 ♦ THIRD WORLD UNDERGROUND, 1843 N KRAMER, TUCSON, AZ 85719 ♦ THIRSTY EAR RECORDING, 274 MADISON AVE STE 804, NEW YORK, NY 10016 ♦ TIM KERR RECORDS, PO BOX 42423, PORTLAND, OR 97242 ♦ TIME BOMB RECORDINGS, 31652 2ND AVE, LAGUNA BCH, CA 92677 ♦ TON RECORDS, 6201 SUNSET BLVD STE 077, HOLLYWOOD, CA 90028 ♦ TOO MANY RECORDS, PO BOX 1222, SPOKANE, WA 99210 ♦ TORQUE RECORDS, 3510 N 8TH ST, ARLINGTON, VA 22201 ♦ TOUCH AND GO, PO BOX 25520, CHICAGO, IL 60625 ♦ TPOS, 12 MILL PLAIN RD, DANBURY, CT 06811 ♦ TRANCE SYNDICATE, PO BOX 49771, AUSTIN, TX 78768 ♦ TRIBAL WAR RECORDS, PO BOX 20012 TOMPKINS SQ STA, NEW YORK, NY 10009 ♦ TRIP MACHINE RECORDS, PO BOX 36, NEW YORK, NY 10956 ♦ TRIPLE X RECORDS, PO BOX 862529, LOS ANGELES, CA 90086 ♦ TUPKEEWAH RECORDINGS, 2019 W FLETCHER ST, CHICAGO, IL 60618 ♦ TVT RECORDS, 23 E 4TH ST, NEW YORK, NY 10003 ♦ ULTRA UNDER RECORDS, PO BOX 1867, CAVE CREEK, AZ 85331 ♦ UNCLEAR RECORDS, PO BOX 49737, AUSTIN, TX 78765 ♦ UNLEADED RECORDS, PO BOX 1333, CUPERTINO, CA 95015 ♦ UPSRING COMMUNICATIONS, PO BOX 490, LAGUNA BCH, CA 92652 ♦ VACATION HOUSE RECORDS, VIA SAN MICHELE 56, 13069 VIGLIANO B. (BI), ITALY ♦ VAGRANT RECORDS, 2118 WILSHIRE BLVD APT 361, SANTA MONICA, CA 90403 ♦ VAYA CON DISCOS, 256 BROOKLINE ST STE 300, CAMBRIDGE, MA 02139 ♦ VERMIFORM, PO BOX 12065, RICHMOND, VA 23241 ♦ VICTORY RECORDS, PO BOX 146546, CHICAGO, IL 60614 ♦ VICTORY EUROPE, GÖNNINGER STR. 3, 72793 PFÜLLINGEN, GERMANY ♦ VINYL COMMUNICATIONS, PO BOX 8623, CHULA VISTA, CA 91912 ♦ VIRMIN SCUM RECORDS, PO BOX 22202, BALTIMORE, MD 21203-4202 ♦ VISCIOUS INTERFERENCE, PO BOX 2331, LAND O LAKES, FL, 34639-2331 ♦ VITAL MUSIC RECORDS, PO BOX 20247, NEW YORK, NY, 10021-0064 ♦ WARNING RECORDS, 1517 WESTERN APT 191, CHICAGO HEIGHTS, IL 60411 ♦ WAX TRAX, 1659 N DAMEN, CHICAGO, IL, 60647 ♦ WAY COOL MUSIC, 16501 PACIFIC COAST HWY STE 100, SUNSET BCH, CA 90742 ♦ WEBITE AMERICA, 1837 W. FULTON ST, CHICAGO, IL 60612 ♦ WE BITE EUROPE, GÖNNINGER STR. 3, 72793 PFÜLLINGEN, GERMANY ♦ WHIRLED RECORDS, PO BOX 5431, RICHMOND, VA 23220 ♦ WINGED DISK RECORDS, PO BOX 236, NESCONSET, NY 11767 ♦ WINGNUT RECORDS, 1442A WALNUT ST STE 59, BERKELEY, CA 94709 ♦ WORLD DOMINATION, 3575 CAHUENGA BLVD W STE 450, LOS ANGELES, CA 90068 ♦ WORSE THAN CATT BUTT RECS, 3112 MCDONALD ST, MIAMI, FL 33133 ♦ WOUNDUP RECORDS, POB 3695, KANSAS CITY, KS 66103 ♦ WRECK-AGE, 451 W BROADWAY 2N, NEW YORK, NY 10012 ♦ XÔNÔO, SELCHOWER STR. 13, 12040 BERLIN, GERMANY ♦ X-MIST, RIEDWIESE 13, 72229 ROHRDORF, GERMANY ♦ YESHA, PO BOX 31725, CHARLOTTE, NC 28231

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Hi-STANDARD GROWING UP

FAT534 CDILPICS



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FAT WRECK CHORDS • P.O. Box 460144 • San Francisco, CA 94146

*Almost as good as a grilled cheese
with fries, a slice of apple pie, and
a large coke.*

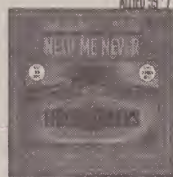


Mordam

The menu suggested above does not necessarily represent the dietary habits of bands featured within this ad.



THE MARTIANS
LOW BUDGET STUNT LINE
EX-FIDDLEHEAD DRUMMER WITH SLINT-
ESQUE ROCKER. PRODUCED BY STEVE ALBINI



MARY ME
NEED ME NEVER
ORIANA, IL POP-PUNK TRIO WITH THEIR
HIGHLY INFECTIOUS MELODIC DEBUT.



J. CHURCH
ANALYSIS, YES, VERY NICE
QUANTITY MEETS AND BEATS QUALITY. 6
PUNK TRACKS ON 4-TRACK. VERY, VERY NICE.



VARIOUS
INVASION OF THE INDIE SNATCHERS
24 EXCELLENT BANDS FROM THE LABEL THAT
KNOWS HOW TO DO CD COMPILATIONS.



TEETH
NEW DIME BOX / DISPLACED
TUCSON GUAR MONSTER QUARTET WITH A
SOUND GUARANTEED TO LOOSEN TEETH.



V.CARD
3 PIECE SET
BOSTON-BASED POST-EMO PUNK TRIO WITH
3 GREAT NEW SONGS. GOOD TO GO!



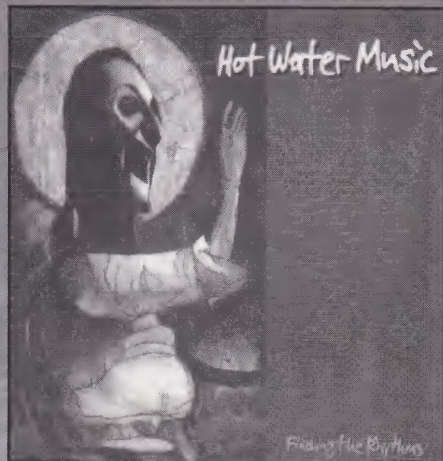
CARDS IN SPOKES
POOL PARTY
JACKSONVILLE, FL IS HOME TO THIS POWER
PUNK TRIO. FEATURED ON ALLIED NO. 61 CD.

POST PAID DOMESTIC MAIL ORDER PRICES: 7" - \$3.50 CD SINGLE - \$4.00 CD EP - \$5.00 LP - \$7.00 CD - \$8.00 SEND CHECK, ETC. (PAYABLE TO: JOHN YATES TO: ALLIED RECORDINGS, U.S. POSTAL OFFICE BOX 460693, SAN FRANCISCO, CALIFORNIA 94146-0693, U.S.A. SEND A STAMP FOR A CATALOG. \$1.00 OUTSIDE THE U.S. SOME STUFF ON THE ALLIED ASSEMBLY LINE: PEACEFUL MEADOWS (CA) "MAXIMUM PARTY!" DEBUT CD, ABSOLUTE ZERO (OR) DEBUT 7", CAIN (CA) 7", G (PRETTY LIKELY) MORE. ALLIED: WHERE INDEPENDENCE MEANS NOBODY GETS TO FUCK WITH YOU, BUT THAT YOU'RE GENERALLY FUCKED WHEN THE BILLS START COMING IN.

no idea fanzines+records & toybox records present

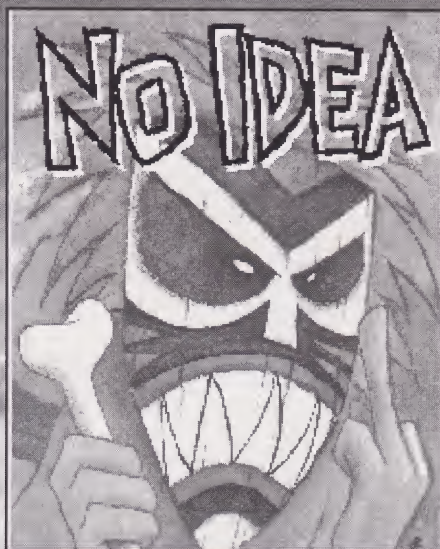
BLINDSPOT

mailorder + distro to kids and stores



HOT WATER MUSIC

"Finding the Rhythms" CD
(on No Idea / Toybox)



NO IDEA#12

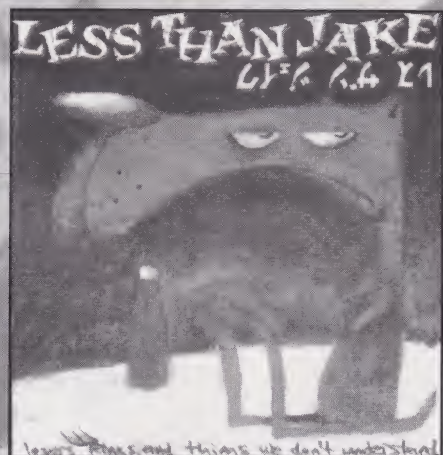
Fanzine
(With CD or 2xLP)

Songs by: Hot Water Music, Floor, No Empathy, Ash County Sluggers, Brutal Truth, Christie Front Drive, Pung, Cavity, Floodgate, Against All Authority, The End of the Century Party, Serpico, Elmer, Gus [can], Moonraker, Bruce Lee Band, Horage Pinker, Car Vs. Driver, The Lisa Killers, Hope Springs Eternal, Jack With Killer, King Friday, Braid, Locust, Rhythm Collision, V-Card, Sideshow, Skankin' Pickle, Crunch, Threadbare, Still Life, Bombs of Cheese



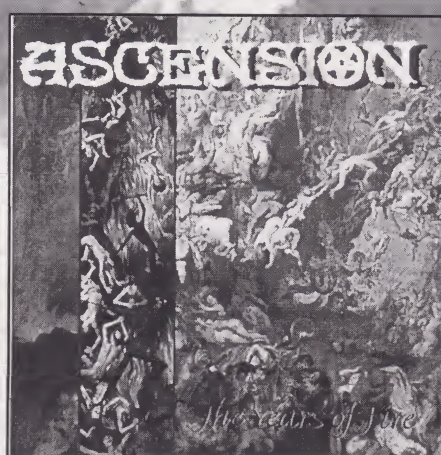
CLAIRMEL

"untitled" CD
(on No Idea / Allied)



LESS THAN JAKE

"Losers, Kings & Things" CD
(on No Idea)



ASCENSION

"The Years of Fire" CD
(on Toybox)

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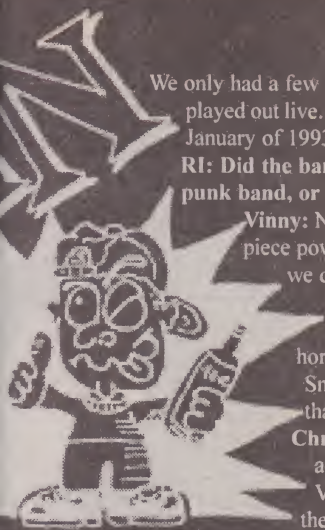
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We only had a few free demos, but we had never played out live. The band really came together in January of 1993 when we got Roger and Jessica.

RI: Did the band start out initially as a ska/punk band, or was it one or the other?

Vinny: Not really. We started out as a three piece power pop band, but on our demo tape we did one ska punk song. We never thought of doing ska at all. We thought of doing pop punk with horns like Snuff. When we first heard Snuff with the trombone we realized that's what we wanted to do.

Chris: The last songs on the CD are actually on a four track with me and Vinny. I played the bass and did all the guitars. That's how it was initially.

The first incarnation of the band never had horns. It was just me and Vinny. There's that one track on our new CD and a 7" to be released by our friend David [Hayes] from Too Many Records out of Spokane, Washington with some of that stuff. It sounds pretty true to where we're at now with our stuff without the horns.

Vinny: If you listen to 'Too Many Records' releases you'll realize that there are two things that he likes. There's the East Bay style of pop punk

and the crazy Schlöng grindcore-to-folk-music type of stuff. That's what it sounds like, basically. It sounds like the whole East Bay pop punk from the era of Crimpshrine. It's really fuzzy because we recorded it on a four track. If he likes it enough to put it out...He'll probably do only like a thousand 7" [Look for those ads, collectors, and get ready to order: ed]

RI: You guys have put out like a million releases. Is there an exact figure as to how much stuff you actually have put out?

Chris: There's thirty releases as of... [the # has increased as of the printing] Including comps and everything there have been thirteen labels-not to mention that in Gainesville we found that someone had taken a song off a record and put it onto a CD. That's probably not the only bootleg out there. I don't really give a shit. All it does is to create awareness in places that you're not known. Not only that, but this person actually did this because he likes you.

Vinny: There's thirty releases as of our Losers, Kings CD, which is the comp on No Idea with all our 7" and stuff. That was our thirtieth release including comps of all the stuff we had put out. Over the next two months we have Crash Course for Being an Asshole, which is a covers 7" coming out on Rhetoric Records. He's also doing a Pezz Core picture disc as well as the regular vinyl version. Then we're going to have a free 7" that we'll be giving out at our shows. There's 2000 of those. It's a split 7" with a band called Pun (spelling?) from Gainesville. It'll also go out to people on our mailing list. Then there's Rock n Roll pizzeria, which is a one sided 7", etchings on the other side, and comes in a pizza box. After that we're going to do the Grease soundtrack on an LP. We won't do the whole album, but we're going to do the hits. We'll take out the Shanana stuff.

RI: You're making it really hard on collectors! Is there a reason why you've dealt with so many labels?

Vinny: It's the best thing to do. You don't understand...When you go on tour...An example: Whirled Records from Richmond, Virginia... we never played in Virginia before. But this summer we played there for the first time and there's over a hundred people there and they knew our stuff, and they were singing our songs. It's weird that this one guy had been promoting us in this area. Now when we go back, more people will be there. We've gotten to sell our stuff. A lot of songs were duplicates. When we were first starting out, we didn't have that many songs under our belts. I think Liquor Stores is on about four or five different comps. If they're

paying for it and they like you enough to ask you to be on their comp... Statistically, if you figure that a thousand or so records got sold, you have to realize that countless other people are listening to this. How many comp tapes did this person make? How many friends did this person play this record to?

Chris: As far as I'm concerned, the more labels the better.

RI: Do you guys have a favorite release?

Chris: The 7"ers are my favorites. A lot of it is the cover. I like the artwork on some of that stuff. The Pezz Kings 7" is one of my favorites.

Vinny: I'd have to say that my favorite is the Songs About Drinking on Too Many Records. It's a double LP. Each



package was different and that was really cool.

RI: By everything you tell me, I would imagine that you guys are record collectors...

Chris: I just buy most of my stuff on CD. Roger is.

Vinny: The most collectable thing we have is that ray gun we gave you. We only gave some out on our tour and at shows, but most of them are going to go to college radio.

RI: In other words, my sealed copy in a couple of years should net a couple of hundred. [laughter] Having several